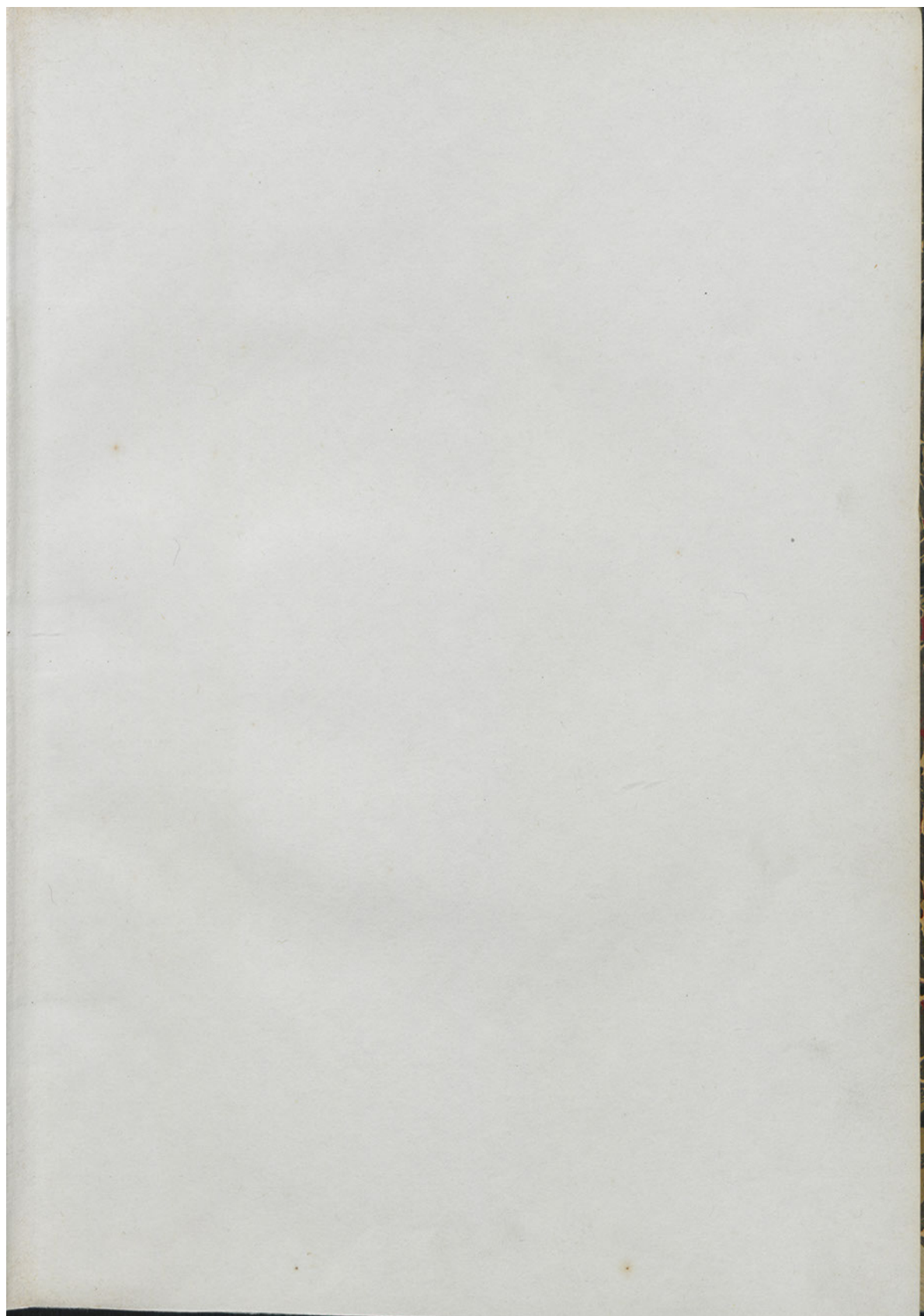
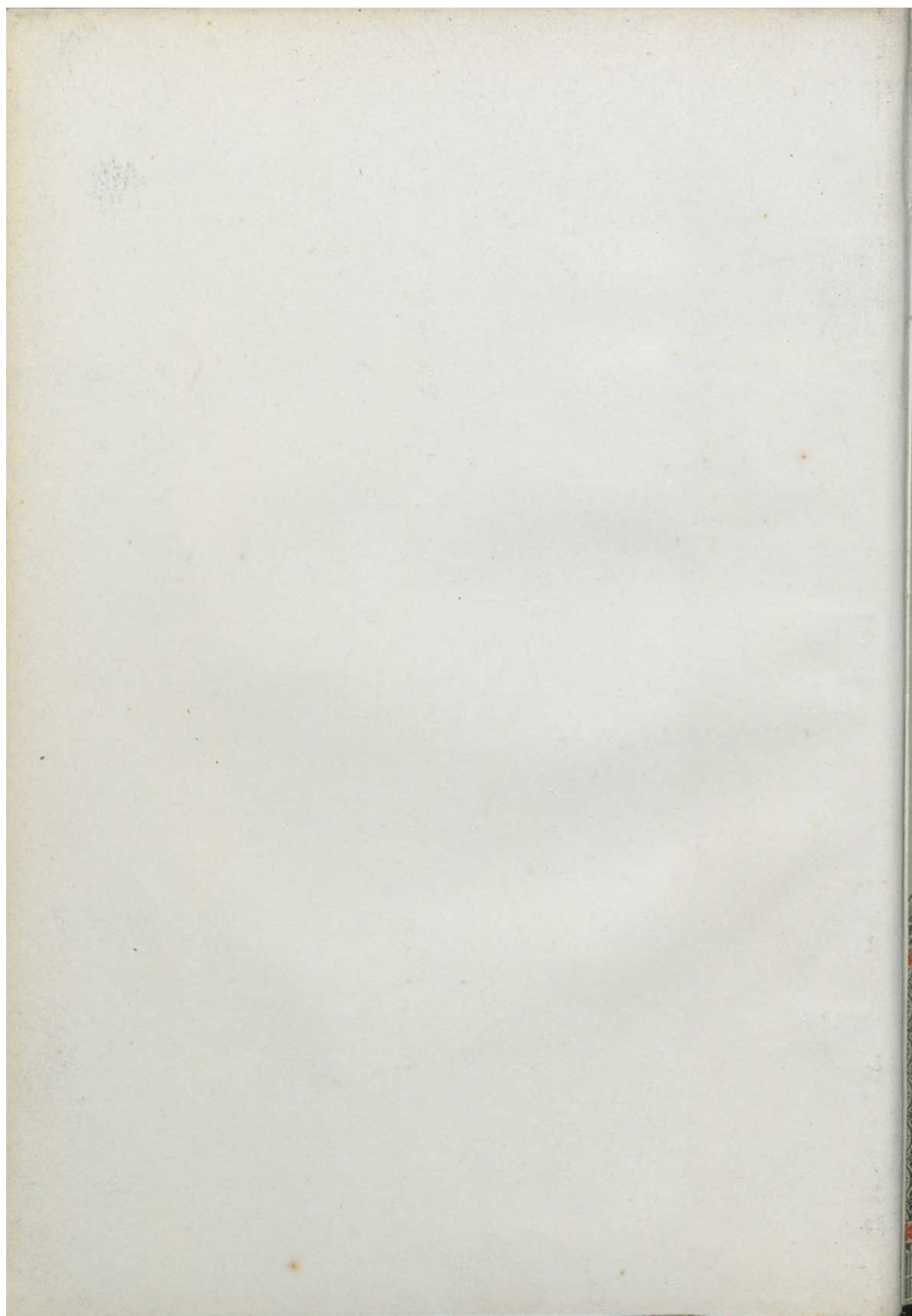




D26





325
WILHELM HANSEN EDITION.
Nr. 6.

Horneman-Schytte. Børne-Klaverskole.

Ny Udgave

II

LUDVIG SCHYTTE.

Die Schule des modernen Klavierspiels.

Eine Sammlung von Studien und Etüden zur Einführung in die moderne Harmonik, Melodik, Rhythmik und Vortragsweise.

Op. 174.

A. Vorbereitungsstufe.

I.

1. Die ersten Studien.
2. Bagatellen.
3. Semplice.
4. Staccato.

II.

5. Diatonisch.
6. Kleine Arpeggien.
7. Marcato.
8. Chromatisch.

B. Untere Mittelstufe.

9. Fingerfertigkeit.
10. Metamorphosen.

11. 4te und 5te Finger.
12. Amabile.

C. Mittelstufe.

13. Kleine Poesien.
14. Spiccato.

15. Espressivo.
16. Cantilene.

D. Obere Mittelstufe.

17. Fingerwechsel.
18. Tanzrhythmen.

19. Vivace.
20. Brillante.

Technische Klavierstudien

zum Gebrauche sowohl beim Unterricht als auch zum Selbststudium,

revidiert

von

IGNAZ FRIEDMAN.

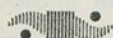
Johan Ole Emil

Hornemans Pianoforte-Skole.

Ny, betydelig forøget Udgave

ved

Ludvig Schytte.



Ny Udgave

1932

Forlæggerens Ejendom for alle Lande

København & Leipzig

Wilhelm Hansen, Musik-Forlag

Oslø

Norsk Musikforlag

Stockholm

A. B. Nordiska Musikförlaget

Det er forbudt Biblioteker, Skoler,
Leseselskaber, Foreninger eller
lignende at udlåne eller udleje
dette Værk uden Forlagets Tilladelse.

FORORD.

Det er en stor Sjældenhed i Danmark, at et musikalsk Værk oplever — som Hornemans Skole har gjort det — fem- og tyve Oplag, og man kan trøstigt sige, at der maa være en sund Kærne i det, naar det saaledes formaar at hævde sig gennem en lang Aarrække. Fordringerne til et Skoleværk for Klaver — baade i Henseende til gennemført Systematik og i Henseende til Indholdets Righoldighed — ere imidlertid stegne saa betydeligt siden Fremkomsten af Hornemans Skole, at Forlæggeren har følt sig foranlediget til at anmode Under tegnede om at foretage en Revision og Udvidelse af Værket. Resultatet er blevet nærværende „Ny, betydelig forøgede Udgave af Hornemans Skole“, som jeg herved forelægger Offentligheden.

Hornemans Betydning som Børnekomponist er uomtvistet — som bekendt vandt han endog paa dette Omraade varm Anerkendelse hos ingen Ringere end Robert Schumann — det var derfor paa Forhaand givet, at alle de kendte to- og firhændige Smaastykker skulde bibeholdes. Dette har jeg gjort og desuden tilføjet en hel Del Hornemanske Stykker andetsteds fra.

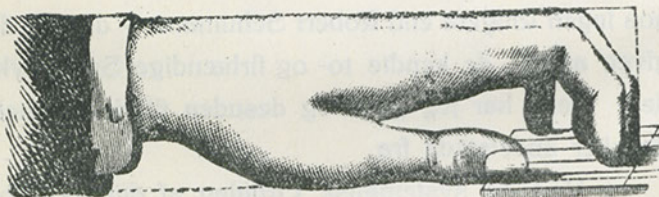
Ved en systematisk Ordning af det tekniske Materiale og ved Indfletning af Stykker af udmærkede Komponister har jeg søgt at forbinde det Nyttige med det Behagelige. Fremgangen sker gradevis, og det teknisk Tilegnede illustreres ved passende og opmuntrende Eksempler.

Wien, i September 1892.

Ludvig Schytte.

INDLEDNING.

Den Alder, i hvilken Klaverundervisningen bør begynde, lader sig ikke nøjagtig angive. Børn, der udvise særlige musikalske Anlæg, kunne begynde at spille tidligere end saadanne, hos hvilke dette ikke er Tilfældet. I al Almindelighed kan det siges, at Klaverundervisningen ikke bør begynde, før Barnet har lært at læse og skrive. I den første Tid vil det være rigtigst, kun at lade Barnet øve sig under Lærerens Tilsyn, hvorved de Uvaner undgaas, som saa let indsnige sig, naar Eleven øver sig paa egen Haand. Øvelsestiden kan paa dette Stadium ansættes til en halv Time daglig. Lidt efter lidt kan man forlænge Øvelsestiden og vænne Eleven til at øve sig uden Tilsyn, dog bør man ikke gøre dette Sidste, før Eleven har tilegnet sig en korrekt Haandstilling. Med Hensyn til Legemets, Armenes og Hændernes Stilling gælder følgende: Eleven maa sidde midt for Klaveret, Holdningen maa være rank, fri og utvungen. Albuerne holdes ind mod Kroppen, og Sædet maa være saa højt, at Underarmen ligger vandret — i lige Linje med den øverste Kant af de hvide Tangenter. Fødderne maa have et fast Støttepunkt, hvorfor det er nødvendigt at give smaa Elever en Skammel. Den Stilling, som Haand og Fingre bør indtage, sees af vedføjede Tegning:




Man maa nøje agte paa, at alle Fingrene — ogsaa Lillefingeren — holdes bøiede, og at Knoerne ikke stikke op. Anslaget maa ske fuld-

kommen roligt, saaledes at Tonen frembringes alene ved Fingerens egen Kraft, medens Arm og Haandflade forblive ubevægelige. Fingrene benævnes: 1ste, 2den, 3die, 4de, 5te Finger. 1ste Finger er Tommelfingeren, 5te Finger er Lillefingeren.

Om Klaviaturet og Oktaverne.

Alle Tangenterne tilsammen kaldes Klaviaturet. De hvide Tangenter kaldes Undertangenter, de sorte kaldes Overtangenter. Klaviaturet deles i to Halvdele: Diskanten, der ligger tilhøjre, og Bassen, der ligger tilvenstre. Diskanten omfatter de høje Toner, Bassen omfatter de dybe Toner. Overtangenterne ligger i Grupper, indeholdende skiftevis to og tre Tangenter. Enhver Undertangent, der ligger nærmest tilvenstre for den Overtangentgruppe, der indeholder to Tangenter, er et C; den næste Undertangent — tilhøjre — hedder D, derefter følge E, F, G, A og H. Den Tangent, der følger efter H, er igjen et C. Toneomfanget fra et C til det næste kaldes en Oktav, og efter deres forskellige Beliggenhed paa Klaveret have Oktaverne forskellige Navne. Oktaven fra det dybeste C til det næste hedder: Kontra Oktav, derefter følge: store Oktav, lille Oktav, enstreget Oktav, tostreget Oktav, trestreget Oktav og firstreget Oktav.


Noder i Violinnøglen.


Noder kaldes de Tegn, der benyttes til at anskueliggjøre Tonerne. Noder bestaa af Hoved og Hals:  Ved Nodeskriften betjener man sig af et Linjesystem, bestaaende af fem i lige lang indbyrdes Afstand liggende vandrette Linjer, der benævnes 1ste, 2den, 3die, 4de og 5te Linje:



5te Linje.	4de	3die	2den	1ste
—	—	—	—	—



De mellemliggende fire Rum kaldes 1ste, 2det, 3die og 4de Rum:

4de Rum.	3die	2det	1ste
—	—	—	—

Der bruges ved Klaverspillet to Slags Noder, Diskant- og Basnoder. Tegnet , der har tre Navne: Violin-Nøglen, Diskant-Nøglen eller G-Nøglen, angiver, at de Noder, foran hvilke det staaer, ere Diskantnoder. Violin-Nøglen omslynger den anden Linje og betegner, at den Node, der har sin Plads paa denne Linje er det enstregede G. Nodernes Navne følge efter hinanden i samme Orden som Tangenternes Navne. De Noder, der staa paa Linjerne, ere følgende:







de fire Noder, der staa i Rummene, hedde . Foruden disse Noder lære vi endnu

kun at kende: , der staa nedenfor Linjerne, , der staa nedenfor Linjerne med en

Streg gennem Hovedet, , der staa ovenover Linjerne, og , der staa ovenover Linjerne med en Streg gennem Hovedet. Ordne vi de her lærte Noder trinvis, fremkommer følgende


Noderække: 

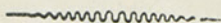
Om Nodeværdier og Takt.

Til at betegne Nodernes Varighed i Forhold til hverandre har man Noder af forskelligt Udseende (Nodeværdier) nemlig:  = en hel Node,  = en halv Node,  = en fjerdedels Node,  = en ottendedels Node,  = en sekstendedels Node og  = en toogtredivtedels Node. Nedenstaaende Tavle nævner Nodernes Værdi i Forhold til hinanden.



Staar der en Bue — mellem to Noder af samme Højde, skal man kun slaa en Gang an og holde Tonen saa længe som Værdien af begge Noder tilsammen.

Ethvert Musikstykke er ved lodrette Streger (Taktstreger) afdelt i mindre, indbyrdes ligestore, Afsnit. Et saadant Afsnit kaldes en Takt. De almindeligst forekommende Taktarter ere fire Fjerdedels Takt, tre Fjerdedels Takt, to Fjerdedels Takt, sex Ottendedels Takt og tre Ottendedels Takt. Fire Fjerdedels Takt betegnes ved et , der stilles lige efter Nøglen, for Stykkets Begyndelse. De andre Taktarter betegnes ved: $\frac{3}{4}$ = tre Fjerdedels Takt, $\frac{2}{4}$ = to Fjerdedels Takt, $\frac{6}{8}$ = sex Ottendedels Takt og $\frac{3}{8}$ = tre Ottendedels Takt. Er et Stykke i fire Fjerdedels Takt, skal hver Takt indeholde Noder eller Pauser (om disse senere) til en samlet Værdi af fire Fjerdedele, er et Stykke i tre Fjerdedels Takt, skal hver Takt indeholde Noder eller Pauser til en samlet Værdi af tre Fjerdedele etc. Den første Takt i et Stykke er undertiden ufuldstændig, \circ : den indeholder ikke saa meget af Node- eller Pause-Værdi, som den ifølge den angivne Takt skulde gøre. En saadan ufuldstændig Takt kaldes en Optakt, og det, der mangler, findes som oftest i Stykkets sidste Takt.



De første Øvelser

Hver Øvelse — fra ||: til: || — gentages langsomt og kraftigt otte Gange. Den Finger, der skal slaas an, maa løftes højt op og bringes ved sin egen Kraft til at trykke Tangenten ned. Først øves hver Haand for sig, derefter begge Hænder paa en Gang. Tallene ovenover Noderne betegne Fingersætningen for højre Haand, Tallene under Noderne betegne Fingersætningen for venstre Haand. Venstre Haand skal spille en Oktav dybere end højre Haand. Tegnet > betyder, at den Tone, over hvilken det staar, skal anslaaes kraftigere end de andre, der alle skulle være indbyrdes lige stærke. Alle Tonerne maa være lige lange, og man maa give nøje Agt paa, at Anslaget sker samtidig med begge Hænder.

1.

2.

Eleven

Tæl: 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

Ver - den er saa stor, saa stor, Las - se, Las - se lil - le,

Læreren

me - get stør - re, end du tror, Las - se, Las - se lil - le!

3.

Eleven

Han-ne har faa-et en Plet paasin Kra-ve. Nu faar hun rigtig-nok Skænd af sin Mor!

Læreren

Oluf Ring

4. E. Horneman

Højre Haand

Venstre Haand

Exercise 4 consists of two staves. The right hand (Højre Haand) plays a sequence of eighth notes with fingerings 1, 2, 3, 4, 2, 3, 4. The left hand (Venstre Haand) plays a sequence of eighth notes with fingerings 5, 4, 3, 2, 4, 3, 2. The exercise is repeated eight times.

5. E. Horneman

Exercise 5 consists of two staves. The right hand (Højre Haand) plays a sequence of eighth notes with fingerings 1, 2, 3, 4, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4. The left hand (Venstre Haand) plays a sequence of eighth notes with fingerings 5, 4, 3, 2, 4, 3, 2, 1, 3, 4, 2, 1, 3, 4, 2, 1, 3, 4. The exercise is repeated eight times.

5a. E. Horneman

Exercise 5a consists of two staves. The right hand (Højre Haand) plays a sequence of eighth notes with fingerings 5, 4, 3, 2, 4, 3, 2, 1, 3, 4, 2, 1, 3, 4, 2, 1, 3, 4. The left hand (Venstre Haand) plays a sequence of eighth notes with fingerings 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4. The exercise is repeated eight times.

Øvelser

Venstre Haand skal spille en Oktav dybere end højre Haand; hver Øvelse gentages otte Gange

The exercises are written on a single staff. The right hand (Højre Haand) plays a sequence of eighth notes with fingerings 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4. The left hand (Venstre Haand) plays a sequence of eighth notes with fingerings 5, 4, 3, 2, 4, 3, 2, 1, 3, 4, 2, 1, 3, 4, 2, 1, 3, 4. The exercise is repeated eight times.

Smaastykker med Noder af forskellig Værdi og med Pauser

6. *E. Horneman*

7. *E. Horneman*

8. *E. Horneman*

9. *E. Horneman*

10. *E. Horneman*

De øvrige Noder i Violinnøglen og Pauserne

Foruden de allerede nævnte Noder i Violinnøglen, bruges endnu følgende

under Linierne: og over Linierne:

Pausen er et Tegn, der betyder at man i en vis Tid skal ophøre at spille (pausere). Pauserne ere følgende:

svarende henholdsvis til hele, halve, fjerdedels, ottendedels, sekstendedels og toogtredivtedels Noder.

11. E. Horneman



12. E. Horneman



13. E. Horneman



14. (I dette Stykke findes baade Optakt og Pauser) E. Horneman



15. Slummer Polka



Firhændige Smaastykker

16. Moderato

VUGGESANG

E. Horneman

Eleven

Vis-se-lul-le, Vis-se-lul-le, sov nu lil-le Trul-le, el-lers kom-mer
 Vis-se-lul-le, Vis-se-lul-le, sov nu sødt min Trul-le, saaskal al-le

Moderato

Læreren

p

Sor-te-peer, hankan væ-re her og der, rø-ve de Smaa-pi-ger, hvis de ik-ke ti-er.
 Engle smaa ved din lil-le Vug-gestaa, le-ge med min Trul-le, vis-se-vis-se lul-le.

p *pp*

17. Allegro moderato

NEGERDRENGEN

Allegro moderato

f *p* *f*

*Tegnet > betyder at vedkommende Tone skal fremhæves.

De chromatiske Fortegn

Kryds, * dobbelt Kryds, b Be, bb dobbelt Be og ♯ Opløsningstegn eller Kvadrat, kaldes med et fælles Navn: chromatiske Fortegn. Staar der et # foran en Node, saa forandres dennes Navn ved Tilføjelse af Stavelserne „is“ og Noden forhøjes en halv Tone o: man tager i Stedet for den angivne Tone den, der ligger nærmest til højre, uden Hensyn til, om det er en Overtangent eller en Undertangent. Ved at sætte et # foran vedkommende Node forandres altsaa c, d, e, f, g, a, h, til cis, dis, eis, fis, gis, ais og his. Staar der et * foran en Node, saa forandres dennes Navn ved Tilføjelsen af Stavelserne „isis“, og Noden forhøjes to halve Toner. Ved at sætte et x foran vedkommende Node forandres altsaa c, d, e, f, g, a, h til cisis, disis, eisis, fis, gisis, aisis og hisis. b fordyber Noden en halv Tone o: man tager i Stedet for den angivne Tone den, der ligger nærmest til venstre, uden Hensyn til, om det er en Overtangent eller en Undertangent, og forandrer dens Navn ved Tilføjelse af Stavelserne „es“. Ved at sætte et b foran vedkommende Node forandres c, d, e, f, g, a, h til ces, des, es, fes, ges, og as. b for h danner en Undtagelse fra Reglen, idet det hedder b og ikke hes. Staar der et bb foran en Node, saa forandres dennes Navn ved Tilføjelsen af Stavelserne „eses“, og Noden fordybes to halve Toner. Ved at sætte et bb foran vedkommende Node forandres c, d, e, f, g, a, h til ceses, deses, eses, fesges, geses, ases og bes.— #, *, b og bb gælde for alle efter et af disse Tegn følgende Noder af samme Højde i samme Takt. ♯ ophæver Virkningen af et forudgaaet # eller b, og bb af et forudgaaet x eller bb.

Øvelser

Hver Øvelse gentages otte Gange



18.



E. Horneman

19.



E. Horneman

20.

E. Horneman



Øvelser



21.

SAVOYARDEN

E. Horneman



2 5 2 5 2 5

Da Capo al Fine

Fine betyder Slutning. *Da Capo al Fine* betyder, at Stykket skal gentages forfra til *Fine*

22.

DEN LILLE HORNBLÆSER

Ludvig Schytte

3 1 3 5 3 4 1 2 4 5 3

pp *mf*

4 1 5 3 5 1 4 3 2 5 3 1

Fine *f*

4 5 1. 2.

Da Capo al Fine

1. 2.

dimin.

Da Capo al Fine

Mere om Nodernes Værdi

Staar der et Punkt bagved en Node, saa forlænges denne med det Halve af sin Værdi. \circ bliver altsaa lig en hel Node og en halv Node, det er halvanden Node. \circ bliver lig en halv Node og en fjerdedels Node, altsaa trefjerdedels Node. \circ bliver lig tre ottendedels Node. \circ bliver lig tre se sekstendedels Node, o. s. v. Staar der to Punkter bagved en Node, saa forlænger det andet Punkt Noden halvt saa meget, som det første gjorde det. \circ bliver altsaa lig $\frac{7}{4}$, \circ = $\frac{7}{8}$, \circ = $\frac{7}{16}$, \circ = $\frac{7}{32}$ o. s. v. Deler man en Node i tre lige Dele fremkommer Trioler, der betegnes ved et Tretal; f. Eks. \circ tilsammen lig med en hel Node, \circ tilsammen lig en halv Node, \circ tilsammen lig en fjerdedels Node, \circ tilsammen lig en ottendedels Node o. s. v. Deler man en Node i seks lige Dele fremkommer Sekstoler, der betegnes ved et Sekstal; f. Eks. \circ tilsammen lig en halv Node, \circ tilsammen lig en fjerdedels Node, o. s. v.

Øvelser

23.

Oluf Ring

Kleven

Ællingerne: Mor, Mor, in-gen kan li - de os! Se, se, He-sten vil bi - de os!
Anden: Snak, Snak, in-gen vil nap-pe jer! Kom, kom, saa skal jeg klap-pe jer.

Læreren

Ak, ak, Dren-gen vil ri - de os sen-der og sam-men hver e - vi - ge en.
 Rap, rap; men I maa rap-pe jer! Se blot paa mig og saa brug je-res Ben.

Hver Øvelse gentages otte Gange. De fire første Øvelser spilles kun med hver Haand for sig
(Venstre Haand en Oktav dybere end højre)



Firhændige Smaastykker

AVE MARIA

26. Andantino

Secondo

E. Horneman

27. Andante con moto

DET KLOGE BARN

E. Horneman

28. Andantino

EN LILLE PIGES KLAGESANG

E. Horneman

Firhændige Smaastykker

AVE MARIA

Primo

E. Horneman

26.

*Piano, der forkortes til *p*, betyder svagt **Pianissimo = meget svagt

DET KLOGE BARN

E. Horneman

27.

*Tegnet δ (Oktava) betyder at de Noder over hvilke det staar, skulle spilles en Oktav højere end de er noterede

**diminuendo = aftagende i Styrke, \curvearrowright lidt efter lidt svagere

EN LILLE PIGES KLAGESANG

E. Horneman

28.

Legato, staccato og portamento

Staar der en Bue over en Gruppe, af Noder, saa betegnes herved at disse skulle forbindes til en Phrase (eller Sætning) saaledes, at der ikke paa noget Punkt finder nogen Afbrydelse Sted. Den sidste Node i en saadan Sætning kortes lidt af. Buen kaldes en Legato eller Phraserings-Bue, og den Spillemaade, som betegnes ved en saadan Bue, kaldes legato eller bundent Spil. Modsetningen til legato er staccato, hvor Noderne spilles ganske kort (stødt), saaledes at der i Virkeligheden bliver smaa Pauser mellem dem.

Staccato betegnes ved Punkter, der sættes over eller under vedkommende Node.

Foruden legato og staccato gives der endnu en tredje Anslagsmaade, — portamento, der er en Slags Mellemting mellem de to først nævnte Anslagsmaader. Portamento betegnes ved en Bue og Punkter (...); De enkelte Toner skilles ved en kort Pause og spilles med et noget større Eftertryk end ellers.

29. Allegro (hurtigt)

ETUDE

Ludvig Schytte



30. Andante

ETUDE

Ludvig Schytte

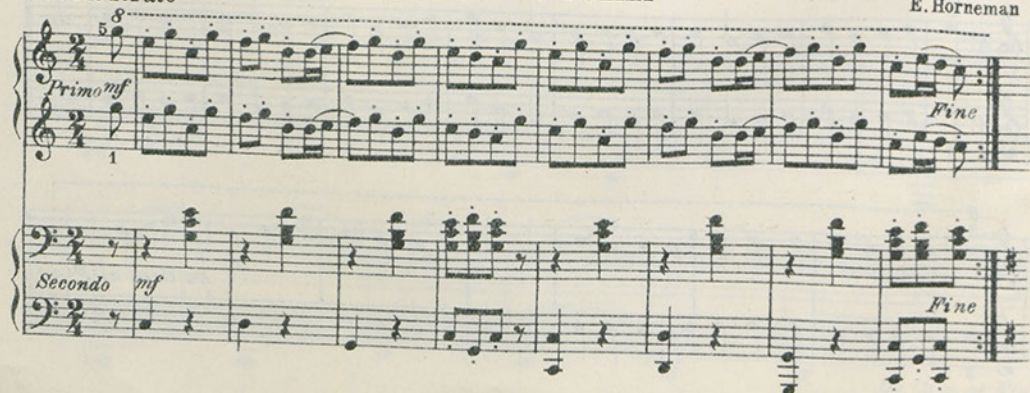


Firhændige Smaastykker

31. Moderato

LILLE TOMS POLKA

E. Horneman



8

f

Da Capo al Fine

f

Da Capo al Fine

EN NEAPOLITANSK FISKERPIGE

Tarantell

Presto (meget hurtigt)

E. Horneman

8

mf

Fine

Fine

8

f

Da Capo al Fine

f

Da Capo al Fine

DEN LILLE SØMAND

33. Allegro

Secondo

E. Horneman



34. Andantino

DET ARTIGE BARN

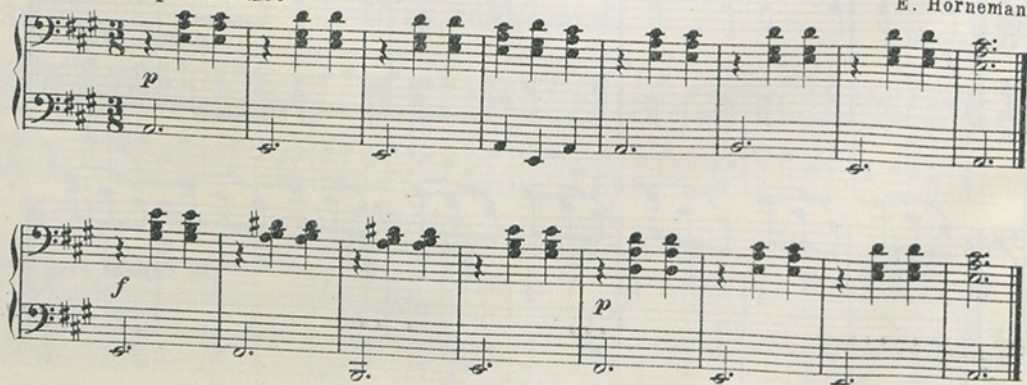
E. Horneman



35. Tempo di Valse

ALLE SMAABØRNS VALS

E. Horneman



DEN LILLE SØMAND

Primo

33. Allegro

E. Horneman

First system of music for 'Den Lille Sømand'. It consists of two staves. The upper staff is in treble clef with a common time signature (C). The lower staff is in bass clef with a common time signature (C). The key signature has one sharp (F#). The music is marked 'Allegro' and 'Primo'. The first measure of the upper staff has a '1' above it. The first measure of the lower staff has an 'f' and a '5' below it. The piece ends with a double bar line.

DET ARTIGE BARN

34. Andantino (lidt hurtigere end Andante)

E. Horneman

First system of music for 'Det Artige Barn'. It consists of two staves. The upper staff is in treble clef with a 3/8 time signature. The lower staff is in bass clef with a 3/8 time signature. The key signature has one sharp (F#). The music is marked 'Andantino' and 'dolce'. The first measure of the upper staff has a '1' above it. The first measure of the lower staff has a '5' below it. The piece ends with a double bar line.

ALLE SMAABØRNS VALS

35. Tempo di Valse (Vals Tempo)

E. Horneman

First system of music for 'Alle Smaabørns Vals'. It consists of two staves. The upper staff is in treble clef with a 3/4 time signature. The lower staff is in bass clef with a 3/4 time signature. The key signature has one sharp (F#). The music is marked 'Tempo di Valse'. The first measure of the upper staff has a '3' above it. The first measure of the lower staff has a 'p' and a '3' below it. The piece ends with a double bar line.

DEN LILLE REKRUT PAA MARSCHEN

36. Allegro marcica

E. Horneman

Two systems of piano accompaniment for 'DEN LILLE REKRUT PAA MARSCHEN'. The first system is marked *f con energia* and the second system is marked *mf*, *f*, and *sf*. The music is in 2/4 time with a key signature of one sharp (F#).

DEN LILLE TAMBOUR

37. Allegro marcato

E. Horneman

Two systems of piano accompaniment for 'DEN LILLE TAMBOUR'. The first system is marked *f* and the second system is marked *sf* and *sf*. The music is in 2/4 time with a key signature of one sharp (F#).

DEN LILLE ITALIENERINDE

38. Tempo di Valse

E. Horneman

Two systems of piano accompaniment for 'DEN LILLE ITALIENERINDE'. The first system is marked *f*, *mf*, and *mf* with a crescendo line. The second system is marked *f*, *sf*, and *sf*. The music is in 3/4 time with a key signature of one sharp (F#).

DEN LILLE REKRUT PAA MARSCHEN

36. Allegro marcìa (hurtigt Marschtempo)

E. Horneman

36. Allegro marcìa (hurtigt Marschtempo) E. Horneman

The score is in 2/4 time. The first system shows a treble and bass staff with a key signature of one flat (B-flat). The melody in the treble staff starts with a quarter note G4, followed by eighth notes A4-B4, C5-B4, A4-G4, and a quarter rest. The bass staff has a whole note G3. Dynamics include *f* (forte) and *mf* (mezzo forte). The second system continues the melody with similar rhythmic patterns, ending with a quarter note G4.

DEN LILLE TAMBOUR

37. Allegro marcato (marcato = fremhævet)

E. Horneman

37. Allegro marcato (marcato = fremhævet) E. Horneman

The score is in 2/4 time. The first system shows a treble and bass staff with a key signature of one flat. The melody in the treble staff starts with a quarter note G4, followed by eighth notes A4-B4, C5-B4, A4-G4, and a quarter rest. The bass staff has a whole note G3. Dynamics include *f* (forte) and *mf* (mezzo forte). The second system continues the melody with similar rhythmic patterns, ending with a quarter note G4.


DEN LILLE ITALIENERINDE

38. Tempo di Valse

E. Horneman

38. Tempo di Valse E. Horneman

The score is in 3/4 time. The first system shows a treble and bass staff with a key signature of one flat. The melody in the treble staff starts with a quarter note G4, followed by eighth notes A4-B4, C5-B4, A4-G4, and a quarter rest. The bass staff has a whole note G3. Dynamics include *f* (forte) and *mf* (mezzo forte). The second system continues the melody with similar rhythmic patterns, ending with a quarter note G4.

Et kort Forstæg kaldes en lille Node, der staar umiddelbart foran en større, f. Ex. . Den lille Node, igennem hvilken der gaar en skraa Linie, spilles hurtigt og den Tid som den udkræver, tages fra Hovednoten foran hvilken den staar.

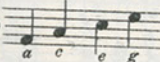
Noderne i Bas-Nøglen

Tegnet **9**, der kaldes F- eller Bas-Nøglen, betegner, at den fjerde Linie, som omslynges af den, er Nodepladsen for det lille f.

Basnoderne paa Linierne ere:



Basnoderne i Rummene



ovenover Linierne:



under Linierne:



Den hele Række af Basnoder er altsaa:



Øvelser med bundne Fingre

Kraftigt

De hele Noder holdes nedtrykte hele Øvelsen igennem. (Hver Øvelse gentages fire Gange.)



Smaastykker med Basnoder

39. Allegretto

Oluf Ring



40. Moderato

Oluf Ring



44. Vivo (livligt)

E. Horneman

5 4 5 4 3 2 1 2 5 2 5 3 4 2 1 5

p

5 3 1 5 2 1 5 2 1 3 8

5 2 3 1 3 1 3

Fine f

4 1 4 1 3 1 3 4 3 2

D.C. al Fine

3 1 4 1 4 5

45. Andante con moto (con moto = bevæget)

E. Horneman

p

3

mf

46. Allegretto (mindre hurtigt end Allegro)

E. Horneman

46. Allegretto (mindre hurtigt end Allegro) E. Horneman

First system: *p* (piano). Fingerings: 3, 1, 5, 2, 3, 1, 4, 1, 5, 1, 2, 1, 4, 2.

Second system: *mf* (mezzo-forte). Fingerings: 3, 1, 1, 4, 3, 1, 2, 1, 1, 1, 2, 1, 3, 5.

47. Tempo di Valse

E. Horneman

47. Tempo di Valse E. Horneman

First system: *mf* (mezzo-forte). Fingerings: 4, 2, 5, 4, 2, 5.

Second system: Fingerings: 4, 5, 3, 5, 3, 5.

48. Allegro

E. Horneman

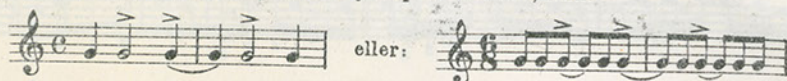
48. Allegro E. Horneman

First system: *p* (piano). Fingerings: 1, 5, 5.

Second system: Fingerings: 2, 1, 5.

Synkoperede Noder

De Toner, der falde paa den første Taktdel, fremhæves lidt, for at Øret derved kan blive sat i Stand til at opfatte Stykkets Takt. Foruden de nævnte Toner betones endvidere i fire Fjerdedels Takt den Node, der falder paa den tredje Fjerdedel, og i sex Ottendedels Takt den Node, der falder paa den fjerde Ottendedel i Takten. De Taktdelte, der faa særlig Betoning, kaldes gode Taktdelte, de øvrige kaldes daarlige eller lette Taktdelte. Naar en Node, der indtræder paa den lette Taktdel, er af en saadan Varighed, at den gaar ind i den efterfølgende gode Taktdel, opstaar Synkoper eller synkoperede Noder; f. Ex.



Den synkoperede Node maa fremhæves, saaledes som det ved Tegnet > er angivet.

ETUDE med SYNKOPER

49. Allegretto (gentages fire Gange)

Ludvig Schytte



DON JUAN

50. Andantino

Mozart



Øvelser i fremadskridende Figurer

Hver Øvelse gentages otte Gange



(Denne Øvelse maa læres med alle tre Fingersætninger)



EJA, POPEJA

arr. af Oluf Ring

51. Ej - a, po - pej - a, nu alt er til Ro;
 Mu - se - ne kun pi - be lidt, de har in - gen Sko.

Musical score for 'Eja, Popeja' in 2/4 time. The melody is in the treble clef, and the bass line is in the bass clef. The key signature has one flat (B-flat). The score consists of two staves of music. The first staff has four measures, and the second staff has four measures. The lyrics are written above the notes. The tempo is marked 'moderato'.

OP, LILLE HANS

52. Op, lil - le Hans, op, lil - le Hans, nu syn - ger Lær - ken!
 Nej, lil - le Mor, nej, lil - le Mor, det er Dø - rens Knir - ken!

Musical score for 'Op, Lille Hans' in 2/4 time. The melody is in the treble clef, and the bass line is in the bass clef. The key signature has one flat (B-flat). The score consists of two staves of music. The first staff has four measures, and the second staff has four measures. The lyrics are written above the notes. The tempo is marked 'moderato'.

JOACHIM UTI BABYLON

Bellman

53. Moderato
 leggiero (med let Anslag)

Musical score for 'Joachim uti Babylon' in 2/4 time. The melody is in the treble clef, and the bass line is in the bass clef. The key signature has one flat (B-flat). The score consists of three staves of music. The first staff has four measures, the second staff has four measures, and the third staff has four measures. The lyrics are written above the notes. The tempo is marked 'moderato' and 'leggiero (med let Anslag)'. The score includes fingerings and articulation marks.

ETUDE

54. Allegro

Ludvig Schytte

54. Allegro by Ludvig Schytte. The score is in 3/4 time and features a piano (*f*) dynamic. It consists of two systems of staves. The first system has a treble staff with chords and a bass staff with a continuous eighth-note pattern. The second system continues the patterns with various fingering numbers (1-5) indicated below the notes.

55. Andante

E. Horneman

55. Andante by E. Horneman. The score is in 8/8 time and features a piano (*p*) dynamic. It consists of four systems of staves. The first system has a treble staff with a melody and a bass staff with a steady eighth-note accompaniment. The subsequent systems continue the melody and accompaniment with various fingering numbers (1-5) indicated below the notes.

Over-og Undersætning

Haanden drejes lidt indad og holdes altsaa skævt, hvorved Over- og Undersætningen lettes. Man maa give nøje Agt, at Bevægelsen af Haanden sker roligt og glat, uden pludselige Ryk.

Med begge Hænder



SPRINGDANS

56. Allegretto

Oluf Ring



Om Skalaer, Tonearter og Intervaller

En op- eller nedadstigende Række af Toner, der er ordnede i et bestemt Forhold, kaldes en Skala. Den naturlige Skala er C-dur, fra hvilken alle de andre Skalaer afledes.

Man har to Hovedtonearter, Dur og Moll. Dur er den haarde (-bedre den lyse) Toneart, Moll den bløde (-bedre den mørke) Toneart. Fra en hvilken som helst Tone kan der udgaa en Dur- og en Moll-Skala; man har som Følge heraf tolv Dur- og tolv Moll-Skalaer. Afstanden fra en Tone til en anden kaldes et Interval, og Intervallerne have Benævnelser efter deres Størrelse. Det første Trin i Skalaen, hvilket benyttes som Udgangspunkt for Bedømmelsen af Intervallerne, kaldes Prim, derefter følge Second, Terz, Kvart, Kvint, Sext, Septim og Oktav.

C = dur Skala

Prim, Second, Terz, Quart, Quint, Sext, Septim, Oktav.



57. Moderato

PRÆLUDIUM i C = dur

Ludvig Schytte



SKRATTERAT

58. Con moto

Hvo ri-der gen-nem Sko - ven og blæ-ser paa Trom-

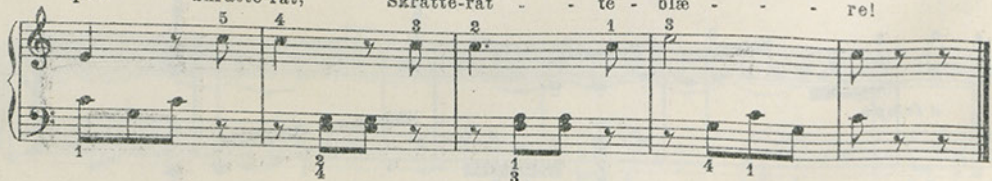


pet?

Skratte-rat,

Skratte-rat

- te - blæ - - - rel



RIDE, RIDE, RANKE

59. Allegro

Melodi af Gebauer, varieret af E. Horneman

TORNEROSE

60.

Torne - ro - se var et vak - kert Barn, vak - kert Barn, Sangleg
vak-kert Barn, Torne - ro - se var et vak-kert Barn, vak - kert Barn.

Øvelser

Hver Øvelse gentages otte Gange.

A=moll Skala

61.

PRÆLUDIUM i A=moll

Ludvig Schytte

ETUDE i A=moll

62. Allegro

Ludvig Schytte

DEN NORSKE BJERGTRULD

63. Moderato

E. Horneman

Trolden synger

G=dur Skala

G=dur har \sharp for f, det vil sige, at det \sharp som findes umiddelbart efter Nodensglen gælder for ethvert f i Stykket, saa at man altsaa istedetfor f spiller fis.



64. Moderato

PRÆLUDIUM

Cramer



65. Andantino

BARNET OG DUKKEN

E. Horneman



SONATINE

66. Moderato

L. v. Beethoven

p

mf

dolce



Romance





E = moll Skala
(E = moll har ligesom G = dur # for f.)



67. Moderato
cantabile

PRÆLUDIUM i E = moll

Ludvig Schytte



68. Allegro moderato

ETUDE

Ludvig Schytte



D = dur Skala

(I D = dur er der # for
f og for c.)



69.

HAREN I GRØFTEN

Ha-ren hist i Gref-ten sad sov. Er du syg, du lil - le Mand,

si-den du ej hop-pe kan? Ha - re hop, Ha - re hop, Ha - re hop!

70.

VAAGN OP

Tysk Melodi, arr. af Oluf Ring

Kuk - kuk! Kuk - kuk! Vaagn op, I Børn der - in - de, se blot paa Træets
 lysk Melodi, arr. af Oluf Ring

Top, hvor So-lens Straa-ler skin - ne: Syv - so - ve - re, vaagn op! Vaagn

op, vaagn op, hør, Gø-gen har nu kaldt! Vaagn op, vaagn op, hør,

Gø-gen har nu kaldt! Kuk - kuk! Kuk - kuk! Kuk - kuk! Kuk-kuk! Kuk -

kuk! Kuk - kuk! Kuk - kuk! Kuk - kuk! Kuk-kuk! Kuk - kuk!

DET KIMER NU TIL JULEFEST

71.

Melodi fra 16. Aarh.

Det ki - mer nu til Ju - le - fest, det

ki - mer for den høj - e Gæst, som steg til la - ve

Hyt - ter ned med Ny - aars - ga - ver, Fryd og Fred.

THEMA

72. Assai Allegro

J. Haydn



H= moll Skala

(H= moll har ligesom D=dur # for f og for e.)



JULESANG

73.

J.S.Bach
arr. af Oluf Ring

F=dur Skala

(F=dur har b for h.)



HERLIGT EN SOMMERDAG

74.

Fr. Kuhlau

Her - ligt en Som-mer-dag dra - ge i mun-tert Lag ud i de

lys - grøn - ne Sa - le; her - ligt at hvi - le der

svalt un - der Sko-vens Trær, lyt - te til Fug - le - nes Ta - -

- le! Tral-la - la.

75.

STORKEN SIDDER PAA BONDENS TAG

C. E. F. Weyse

Stor - ken sid - der paa Bon - dens Tag, han ser o - ver Mark og

En - ge. Det bli - ver saa dej - lig en For - aars - dag, nu

kom-mer den fav - re Tid, jeg ven-ted' saa læn - - - ge. B.S. Ingemann.

ØSTRIGSK NATIONALSANG

76. Moderato

J. Haydn

D = moll Skala
(D = moll har ligesom F = dur ♭ for h)



KONG VALDEMARS JAGT

77. Allegretto

N. W. Gade,
varieret af E. Horneman

Variation I

Variation II

Musical score for "The Rose Tree" in 3/4 time, key of B-flat major. The score is written for piano (p) and includes a dynamic marking of *mf* (mezzo-forte). The melody is in the treble clef, and the bass line is in the bass clef. The piece consists of three measures. The first measure features a melody of eighth notes and a bass line of quarter notes. The second measure features a melody of eighth notes and a bass line of quarter notes. The third measure features a melody of eighth notes and a bass line of quarter notes. The piece ends with a final chord in the bass line.

Musical score for 'The Rose Tree' in G major, 2/4 time. The score is for piano and voice. The piano part consists of two staves (treble and bass). The treble staff has a key signature of one flat (F major) and a 2/4 time signature. The bass staff has a key signature of one flat (F major) and a 2/4 time signature. The piano part is a simple accompaniment. The voice part is a single line with a key signature of one flat (F major) and a 2/4 time signature. The lyrics are 'The Rose Tree'.

A musical score for the song "The Rose Tree". The score is written for a single melodic line on a treble clef staff and a bass line on a bass clef staff. The key signature is one flat (B-flat), and the time signature is 2/4. The melody consists of two measures. The first measure contains a quarter note G4, an eighth note A4, a quarter note B-flat4, an eighth note A4, a quarter note G4, and a half note F4. The second measure contains a quarter note E4, an eighth note D4, a quarter note C4, an eighth note B-flat3, a quarter note A3, and a half note G3. The bass line consists of two measures. The first measure contains a half note G3. The second measure contains a half note F3. The score is labeled "The Rose Tree" at the top left.

[illegible]

B=dur Skala

(I B=dur er der
b for h og for e)

SOLEN SYNKER

J. C. Gebauer

78.

So - len syn - ker nok saa smukt ned bag grøn - ne Lin - de,

og i u - for - styr - ret Flugt dan - se let - te Vin - de.

PIGEN PAA FUGLEFANGST

C. E. F. Weyse,
arr. af E. Horneman

79. Allegretto

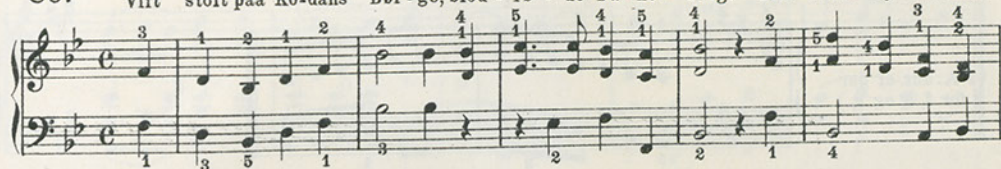
VIFT STOLT

47

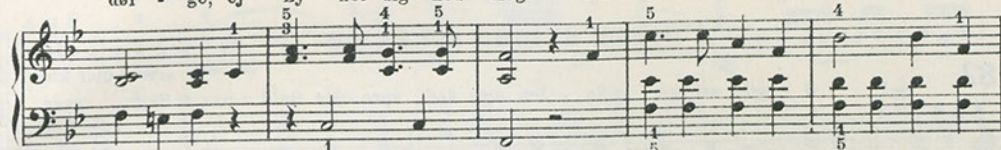
R. Bay

80.

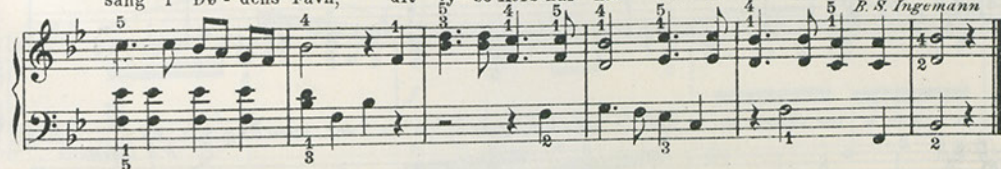
Vift stolt paa Ko-dans Bøl-ge, blod - rø - de Da-ne - brog! Din Glans ej Nat skal



døl - ge, ej Ly - net dig ned - slog. Du o - ver Hel-te svæ - ved, som

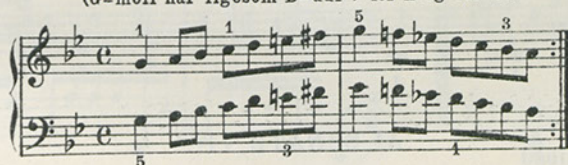


sang i Dø - dens Favn, dit ly-se Kors har hæ - vet til Him-len Danmarks Navn.



G-moll Skala

(G-moll har ligesom B=dur ♭ for h og for e.)



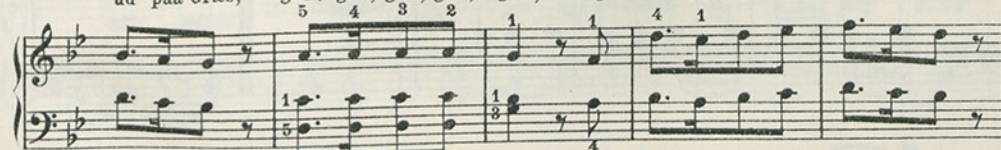
GAASEPIGENS SANG

81.

Hver Mor-gen gække mi - ne Gæs, gæk, gæk, gæk, gæk, gæk, gæk, gæk, saa fø - rer jeg dem



ud paa Græs, gæk, gæk, gæk, gæk, gæk, og der jeg syn-ger Da - gen lang,



gæk, gæk, gæk, gæk, gæk, gæk, gæk, og Gæs-se-ne for-staar min Sang, gæk, gæk, gæk, gæk, gæk!



A=dur Skala

(I A=dur er der
for f, c og g.)



I ØSTEN STIGER SOLEN OP

C. E. F. Weyse,
arr. af Oluf Ring

82.

I Ø - sten sti - ger So - len op; den spre - der Guld paa Sky, gaar
o - ver Hav og Bjer - ge - top, gaar o - ver Land og By.

B. S. Ingemann.

83. Andante grazioso

Af SONATE VI

W. A. Mozart



Variation



84.

Af „CHAMPAGNE-GALOP“

H. C. Lumbye

Two systems of musical notation for the piece 'CHAMPAGNE-GALOP'. Each system consists of a treble and bass staff. The key signature is one sharp (F#) and the time signature is 2/4. The first system contains measures 1 through 6, and the second system contains measures 7 through 8. The music is characterized by a lively, galloping rhythm with many eighth and sixteenth notes. Fingerings are indicated by numbers 1-5 above the notes. Dynamic markings include accents (>) and a forte (f) marking in measure 5.

85. Allegretto

THEMA

L. van Beethoven

Five systems of musical notation for the piece 'THEMA'. Each system consists of a treble and bass staff. The key signature is one sharp (F#) and the time signature is 3/8. The first system contains measures 1 through 4, and the subsequent systems contain measures 5 through 12. The music is a theme, featuring a mix of eighth and sixteenth notes, some with slurs and fingerings. Dynamic markings include piano (p) in measure 1, forte (f) in measure 9, and a crescendo hairpin in measure 10. The piece concludes with a double bar line in measure 12.

NECKEREI

C. Czerny

86. Allegretto

86. Allegretto

5 1 3 5 3 5 1 2 5 1 3 5 1 3 4

p

4 2 3 4 2 3 4 2 3 4 2 3 4 2 3 4

f *p*

ALLEGRO

W. A. Mozart

87.

87.

5 4 3 2 5 2 1 5 3 1 3 4 5 5 2

p

legato

5 4 3 2 5 5 1 5 3 1 3 4 5 5 2

mf

MENUET af „DON JUAN“

88. Moderato

W. A. Mozart

The musical score is for a Minuet in G major, K. 301, by Wolfgang Amadeus Mozart. It is in 3/4 time and marked Moderato. The score is written for piano (mf) and consists of 16 measures. The notation is in treble and bass clefs. The key signature has one flat (F major or D minor). The score includes fingerings, dynamics (mf), and articulation marks.

TAFELMUSIK af „DER VAR ENGANG -“

P. E. Lange-Müller,
arr. af Oluf Ring

89. Allegro moderato

LYSETS ENGEL GAAR MED GLANS

C. E. F. Weyse,
arr. af Oluf Ring

90. Andante

Ly - sets En - gel gaar med Glans gen - nem Him - mel - por - te. For Guds En - gels

Straa - le - krans flyg - ter al - le Nat - tens Skyg - ger sor - - te.

B. S. Ingemann

I FJERNE KIRKETAARNE HIST

91. Andante

C.E.F. Weyse,
arr. af Oluf Ring

I fjer - ne Kir - ke - taar - ne hist nu Af - ten - klok - ker - ne rin - ge. Snart

so - ver li - den Fugl paa Kvist med Ho - ve - det un - der sin Vin - ge. Nu

sam - les Fræn - der kønt i - gen som Fug - le - un - ger paa Gre - ne; men

den, som har slet in - gen Ven, han sid - der ved Kvæld al - e - ne.

B. S. Ingemann

BOLDTSPILLET

92. Allegro moderato

Ludvig Schytte

This page contains seven systems of musical notation for piano. Each system consists of a treble staff and a bass staff. The key signature is D major (two sharps) and the time signature is 4/4. The notation includes various musical elements:

- System 1:** Treble staff has a melodic line with slurs and fingerings (2, 5, 2, 1, 1, 1). Bass staff has a simple accompaniment with fingerings (1, 2, 5, 1, 2, 5, 1, 3).
- System 2:** Treble staff starts with a *mf* dynamic, followed by a *p* dynamic. It features slurs and fingerings (5, 1, 5, 3, 1, 1, 2, 5, 3, 2, 1, 5, 4). Bass staff has a simple accompaniment with fingerings (1, 5, 4, 5, 2, 4).
- System 3:** Treble staff starts with a *f* dynamic, followed by a *p* dynamic. It features slurs and fingerings (3, 5, 3, 1, 2). Bass staff has a simple accompaniment with fingerings (1, 2, 5, 1, 3).
- System 4:** Treble staff has a melodic line with slurs and fingerings (3, 2, 3, 1, 2, 5, 1, 3, 5). Bass staff has a simple accompaniment with fingerings (1, 4, 2, 4, 5, 1, 3).
- System 5:** Treble staff has a melodic line with slurs and fingerings (4, 2, 5, 3, 5, 3, 2, 1, 3, 3). Bass staff has a simple accompaniment with fingerings (1, 4, 1, 5).
- System 6:** Treble staff has a melodic line with slurs and fingerings (4, 1, 1, 1, 1). Bass staff has a simple accompaniment with fingerings (1, 5, 2, 4).
- System 7:** Treble staff has a melodic line with slurs and fingerings (2, 5, 3, 1, 1, 1). Bass staff has a simple accompaniment with fingerings (1, 2, 5, 1, 3).

LYGTEMÆND

93. Allegretto misterioso

Ludvig Schytte

The musical score is for a piece titled "93. Allegretto misterioso" by Ludvig Schytte, from the collection "LYGTEMÆND". The piece is in 3/8 time and the key of D major (indicated by two sharps). The score is written for piano and consists of six systems of two staves each (treble and bass clef). The tempo and mood are indicated as "Allegretto misterioso".

Key features of the score include:

- Dynamic markings:** The piece begins with a piano (*pp*) marking and includes a *p* (piano) marking in the fourth system.
- Articulation:** There are numerous slurs and accents throughout the piece, particularly in the right hand.
- Fingerings:** Detailed fingerings are provided for many notes, often using numbers 1 through 5.
- Triplet markings:** Several triplet markings are present, especially in the right hand.
- Structure:** The piece is a short, single-movement work, approximately 1 minute and 30 seconds long.

BALLETMUSIK af „ELVERHØJ“

94. Allegro moderato

Fr. Kuhlau

TAGFAT

95. Allegro moderato

Ludvig Schytte

The musical score is written for piano and consists of five systems of music. Each system contains a treble and bass staff. The key signature is one sharp (F#), and the time signature is 2/4. The tempo is marked 'Allegro moderato'. The dynamics range from forte (f) to mezzo-forte (mf). The score includes numerous fingerings, slurs, and articulations. The first system starts with a forte (f) dynamic. The second system continues the melodic and harmonic development. The third system features a mezzo-forte (mf) dynamic. The fourth and fifth systems conclude the piece with various fingerings and articulations.

This page contains six systems of musical notation for piano. Each system consists of a treble staff and a bass staff. The notation includes various musical elements such as notes, rests, slurs, and fingerings (indicated by numbers 1-5). The key signature is one sharp (F#). The first system includes a dynamic marking of *f* (forte) in the bass staff. The second system features a complex melodic line in the treble staff with multiple slurs and fingerings. The third system shows a more active bass staff with a series of chords and single notes. The fourth system continues the melodic development in the treble staff. The fifth system features a series of chords in the bass staff. The sixth system concludes the page with a final chord in the bass staff and a melodic phrase in the treble staff.

WOHIN?

96. Allegro

Fr. Schubert

Musical score for Schubert's "Wo hin?" (Op. 96, No. 96). The score is in 2/4 time, key of D major, and consists of six systems of piano and bass staves. The tempo is Allegro. The score includes various musical notations such as notes, rests, slurs, and fingerings. Dynamics include *mf*, *marcato*, *p*, and *pp*. The piece ends with a double bar line.

The score is written for piano and bass. The piano part is in the upper staff, and the bass part is in the lower staff. The key signature is one sharp (F#), and the time signature is 2/4. The tempo is marked Allegro. The score includes various musical notations such as notes, rests, slurs, and fingerings. Dynamics include *mf*, *marcato*, *p*, and *pp*. The piece ends with a double bar line.

FRED HVILER OVER LAND OG BY

R. Bay

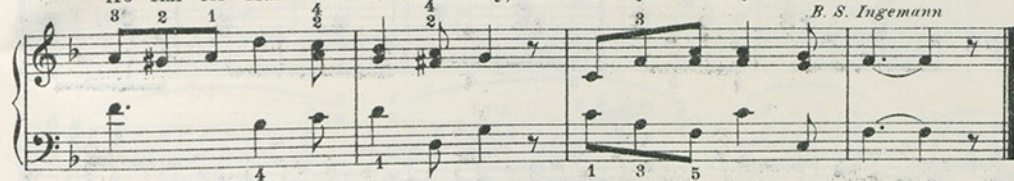
97.

Fred hvi-ler o - ver Land og By, ej Ver - den lar - mer mer:



fro smi-ler Maa - nen til sin Sky, til Stjer - ne Stjer - ne ser.

B. S. Ingemann

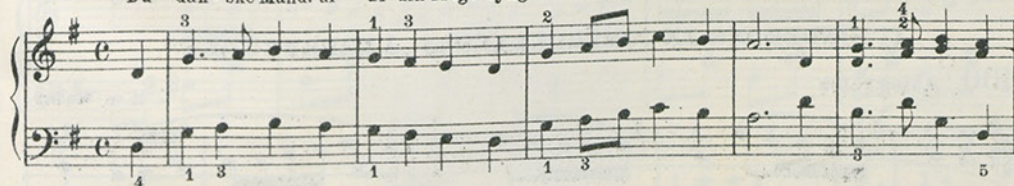


DU DANSKE MAND

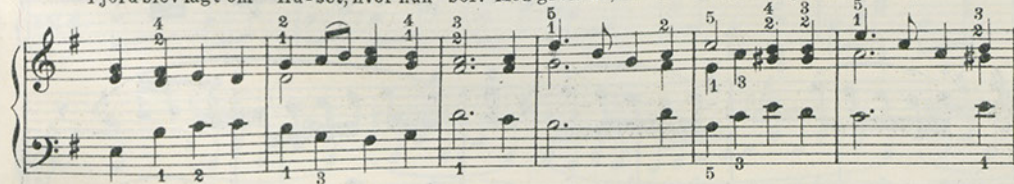
Carl Nielsen

98.

Du dan-ske Mand! af al din Magt syng ud om vor gam-le Mor! En Krans af Hav og



Fjord blev lagt om Hu-set, hvor hun bor. Mod grøn-ne, si-de Stran-de gaar stær-ke, stri-de



Van-de, og o-ver Kornets Guld - glans staar Vi-kinge-ste nen Vagt, staar Vi-kinge-ste-nen Vagt.

Holger Drachmann



HEDERROSEN

99. Andantino

Fr. Schubert

99. Andantino

Fr. Schubert

pp

cresc.

pp

„VI BINDER DIG EN JOMFRUKRANS“ af „JÆGERBRUDEN“

100. Allegretto

C. M. v. Weber

100. Allegretto

C. M. v. Weber

mf



Af „VILDE ROSER“

101. Allegro

E. Horneman



SONATINE

Op. 55. Nr. 2.

102. Allegretto

Fr. Kuhlau

Musical score for Sonatine Op. 55, Nr. 2 by Fr. Kuhlau, 102. Allegretto. The score is in G major, 3/4 time, and consists of six systems of piano and bass staves. Fingerings are indicated by numbers 1-5. Dynamics include *mf dolce*, *mf*, *p*, *f*, and *molto*. The piece ends with a repeat sign and a final cadence.

First system of piano music, measures 1-8. The score includes a continuous eighth-note accompaniment in the left hand and a melodic line in the right hand. Fingerings and ornaments are indicated throughout. Dynamics include *p*, *f*, and *mf*.

Cantabile (Andante)

Second system of piano music, measures 9-16. The tempo is marked *Cantabile (Andante)*. The music is in 3/4 time. It features a slow, legato melody in the right hand and a simple accompaniment in the left hand. Dynamics include *p* and *f*.

1 5 3 2 4 2 3 1 3 1 3 4 5 2

1 5 3 2 3 2 1 4 3 2 1 4 3 3 2 1 2

1. 2 3 2 2. 5 4 8 5 1 4 1 5 1 1

dimin.

p *pp* *legg.*

Allegro

p schers

pp

f

This page contains seven systems of musical notation for a piano piece. The notation is in G major (one sharp) and 2/4 time. The systems are as follows:

- System 1:** Treble and bass staves. Treble staff has fingerings 2 3 4 3, 2 1 4 3, 2, 3, 4 2 1, 4 2 5, 3 2 1 3 2, 1 2 3 4 3 2 1 2. Bass staff has fingerings 2 1 3, 4 5, 5, 1 3.
- System 2:** Treble staff has fingerings 1 4 3 4, 5 3 1, 4 2 1, 2 4, 3 1 2 3 1, 3 1 2 3 1. Dynamics: *p*, *pp*, *p*. Bass staff has fingerings 3, 1 3, 1 3, 1 3, 1 3.
- System 3:** Treble staff has fingerings 5, 3 2 1, 2 4 3, 3 1 2 3 1, 5, 3 2 1. Dynamics: *pp*, *p*, *cresc.* Bass staff has fingerings 2 4, 1 3, 1 3, 1 3, 1 3.
- System 4:** Treble staff has fingerings 4, 2 1 2, 5, 3 1 5, 3 2 5, 3 2 1 2. Dynamics: *sempre cresc.*, *f*. Bass staff has fingerings 2 4, 1 3, 5 1 3, 1 2.
- System 5:** Treble staff has fingerings 1, 3 2 3, 2 3, 1, 4, 1. Dynamics: *p*, *dolce*. Bass staff has fingerings 1 2, 1 2, 1 2, 1 2, 1 2. Marking: *Red.*
- System 6:** Treble staff has fingerings 1, 2, 3 2 3, 1, 4 1, 5 2, 4 2, 3 1, 4 2, 1 2. Bass staff has fingerings 3 2 1 2, 4 2 1 2, 5 1 5 1, 4 3, 5 2. Marking: *Red.*
- System 7:** Treble staff has fingerings 3 1 3 1, 3, 1, 4, 3 4. Bass staff has fingerings 2, 4 2, 4 2, 4 2. Marking: *Red.*

This page contains six systems of musical notation for a piano piece. The notation is written for a single melodic line on a five-line staff, with a key signature of one sharp (F#) and a common time signature (C). The piece includes various musical elements such as notes, rests, and dynamic markings.

- System 1:** Features a series of eighth and sixteenth notes, with dynamic markings *p* and *Red.* (Reduction).
- System 2:** Continues the melodic line with dynamic markings *p* and *Red.*
- System 3:** Includes the instruction *poco rall.* (poco rallentando) and *a tempo* (return to tempo).
- System 4:** Features a *cresc.* (crescendo) marking and a *f* (forte) dynamic.
- System 5:** Includes a *p* (piano) dynamic marking and a *f* (forte) dynamic.
- System 6:** Ends with a *dimin.* (diminuendo) marking.

The musical score consists of seven systems, each with a treble and bass staff. The key signature is one sharp (F#). The notation includes various dynamics and articulations:

- System 1:** Treble staff has a *ritard.* marking. Bass staff has a *p a tempo* marking. Fingerings 1, 1, 1, 5, 4, 2, 1, 2, 3 are indicated.
- System 2:** Treble staff has fingerings 1, 4, 4, 1, 1, 1. Bass staff has a *pp* marking.
- System 3:** Treble staff has fingerings 1, 1, 1, 4, 3. Bass staff has a *pp* marking.
- System 4:** Treble staff has fingerings 1, 1, 5, 4, 2, 1, 2, 3, 4, 4. Bass staff has a *mf* marking.
- System 5:** Treble staff has fingerings 5, 1, 4, 2, 3, 1, 5, 2, 1, 4, 2, 3, 1, 4, 2, 3, 1. Bass staff has a *cresc.* marking.
- System 6:** Treble staff has fingerings 5, 1, 4, 2, 3, 1, 5, 3, 2, 4, 5, 4, 2, 1, 5, 4, 2, 4, 3, 2, 1. Bass staff has a *f* marking.
- System 7:** Treble staff has fingerings 2, 1, 1, 1. Bass staff has a *pp* marking.

ALLA TURCA

103. Allegro

W. A. Mozart

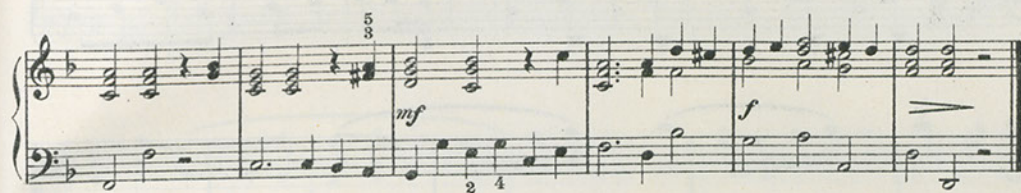
Musical score for "Alla Turca" by W. A. Mozart, No. 103. The score is in 3/4 time and consists of five systems of piano and bass staves. The key signature has one sharp (F#). The score includes various dynamics such as *f*, *sf*, *p*, and *cresc.*, as well as fingerings and ornaments. The first system begins with a forte (*f*) dynamic and a piano ornament. The second system features a piano (*p*) dynamic and a piano ornament. The third system includes a piano (*p*) dynamic and a piano ornament. The fourth system features a piano (*p*) dynamic and a piano ornament. The fifth system includes a piano (*p*) dynamic and a piano ornament.

SARABANDE

104.

G. Fr. Händel

Musical score for "Sarabande" by G. Fr. Händel, No. 104. The score is in 3/4 time and consists of a single system of piano and bass staves. The key signature has two flats (Bb and Eb). The score includes fingerings and a piano ornament.



LÆNGSELS-VALS

105. Moderato

Fr. Schubert



MUSETTE

106.

J. S. Bach

f (2. Gang *p*)

f

p

f

MENUET

107.

J. S. Bach

A musical score for the song "The Rose Tree". The score is written for a piano and voice. The piano part is in the left hand, and the voice part is in the right hand. The key signature is one sharp (F#), and the time signature is 4/4. The score consists of two systems. The first system has four measures, and the second system has four measures. The piano part features a melody with eighth and sixteenth notes, and the voice part features a melody with eighth and sixteenth notes. The lyrics "The Rose Tree" are written below the voice part.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff in G major (one sharp). The melody is in the treble staff, and the bass staff provides a simple accompaniment. The key signature has one sharp (F#). The time signature is 4/4. The melody consists of a series of eighth and sixteenth notes, with a final measure containing a double bar line and repeat dots. The bass staff has a few notes, including a triplet of eighth notes in the third measure and a single note in the fourth measure. The score is labeled 'The Rose Tree' at the top.

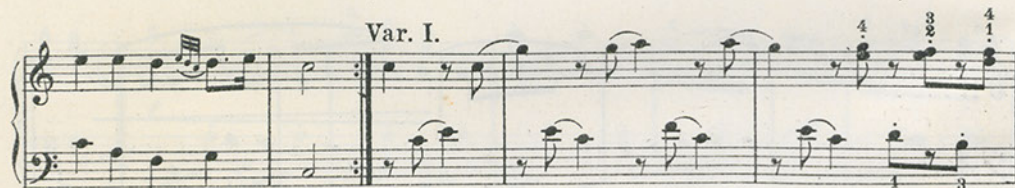
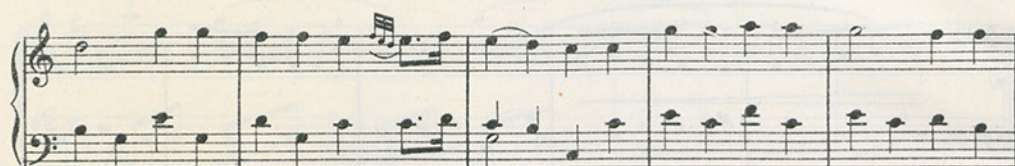
A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a common time signature (C). The melody is written in a simple, folk-like style. The bass staff has a key signature of one sharp (F#) and a common time signature (C). The bass line is written in a simple, folk-like style. The score includes a bridge section with a key signature change to one sharp (F#) and a common time signature (C). The bridge section is marked with a '1/2' time signature. The score ends with a double bar line.

A musical score for the song "The Rose Tree". The score is written for a piano and voice. The piano part is in the left hand, and the voice part is in the right hand. The key signature is one sharp (F#), and the time signature is 4/4. The piano part begins with a series of chords: F#4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, B87, C88, D88, E88, F#88, G88, A88, B88, C89, D89, E89, F#89, G89, A89, B89, C90, D90, E90, F#90, G90, A90, B90, C91, D91, E91, F#91, G91, A91, B91, C92, D92, E92, F#92, G92, A92, B92, C93, D93, E93, F#93, G93, A93, B93, C94, D94, E94, F#94, G94, A94, B94, C95, D95, E95, F#95, G95, A95, B95, C96, D96, E96, F#96, G96, A96, B96, C97, D97, E97, F#97, G97, A97, B97, C98, D98, E98, F#98, G98, A98, B98, C99, D99, E99, F#99, G99, A99, B99, C100, D100, E100, F#100, G100, A100, B100, C101, D101, E101, F#101, G101, A101, B101, C102, D102, E102, F#102, G102, A102, B102, C103, D103, E103, F#103, G103, A103, B103, C104, D104, E104, F#104, G104, A104, B104, C105, D105, E105, F#105, G105, A105, B105, C106, D106, E106, F#106, G106, A106, B106, C107, D107, E107, F#107, G107, A107, B107, C108, D108, E108, F#108, G108, A108, B108, C109, D109, E109, F#109, G109, A109, B109, C110, D110, E110, F#110, G110, A110, B110, C111, D111, E111, F#111, G111, A111, B111, C112, D112, E112, F#112, G112, A112, B112, C113, D113, E113, F#113, G113, A113, B113, C114, D114, E114, F#114, G114, A114, B114, C115, D115, E115, F#115, G115, A115, B115, C116, D116, E116, F#116, G116, A116, B116, C117, D117, E117, F#117, G117, A117, B117, C118, D118, E118, F#118, G118, A118, B118, C119, D119, E119, F#119, G119, A119, B119, C120, D120, E120, F#120, G120, A120, B120, C121, D121, E121, F#121, G121, A121, B121, C122, D122, E122, F#122, G122, A122, B122, C123, D123, E123, F#123, G123, A123, B123, C124, D124, E124, F#124, G124, A124, B124, C125, D125, E125, F#125, G125, A125, B125, C126, D126, E126, F#126, G126, A126, B126, C127, D127, E127, F#127, G127, A127, B127, C128, D128, E128, F#128, G128, A128, B128, C129, D129, E129, F#129, G129, A129, B129, C130, D130, E130, F#130, G130, A130, B130, C131, D131, E131, F#131, G131, A131, B131, C132, D132, E132, F#132, G132, A132, B132, C133, D133, E133, F#133, G133, A133, B133, C134, D134, E134, F#134, G134, A134, B134, C135, D135, E135, F#135,

A. B. C.

108.

Variationer af W. A. Mozart



SERENADE

J. Haydn

109.

Musical score for Serenade, J. Haydn, page 75. The score is in 3/4 time and consists of six systems of piano and right-hand parts. The piano part features a steady eighth-note accompaniment with various fingering numbers (1-5) and slurs. The right-hand part contains more complex melodic lines with slurs, ties, and fingering numbers. Dynamics include *p* (piano) and *pp* (pianissimo). The score ends with a double bar line and repeat signs.

VALS

110.

Fr. Schubert

110. Vals by Fr. Schubert. The score is in 3/4 time, key of D major. It consists of three systems of piano accompaniment. The first system has two staves. The second system has two staves. The third system has two staves. The music features various fingerings and articulations, including slurs and accents.

FANG MIG!

111. Vivo

Paul Zilcher

111. Fang Mig! by Paul Zilcher. The score is in 3/4 time, key of D major. It consists of three systems of piano accompaniment. The first system has two staves. The second system has two staves. The third system has two staves. The music features various fingerings and articulations, including slurs and accents. Dynamics include *cresc.* and *dim.*

Three systems of piano music. The first system starts with a treble staff containing a melodic line with a five-finger fingering (5) and a dynamic marking of *mf*. The bass staff has a rhythmic accompaniment with fingerings 1, 3, 1, 2, 3. The second system begins with a dynamic marking of *p* in the bass staff, followed by a *mp* marking in the treble staff. It includes various fingerings such as 5, 1, 3, 4, 5, 1, 3, 2, 4, 1, 2. The third system starts with a *mf* dynamic in the bass staff, followed by a *f* dynamic in the treble staff. It includes a *rit.* (ritardando) marking and fingerings like 5, 1, 3, 1, 2, 4.

THEMA

J. Haydn

112. Presto, ma non troppo

Three systems of piano music for '112. Presto, ma non troppo' by J. Haydn. The first system is in 2/4 time with a key signature of one sharp (F#). It starts with a *p* (piano) dynamic in the bass staff. The second system includes a *p* dynamic in the bass staff and a *f* (forte) dynamic in the treble staff. The third system continues the piece with various fingerings and dynamics. The piece concludes with a final chord in the bass staff.

A. B. C.

113. Andantino

Fini Henriques

The musical score is written for piano and right hand. It begins with a treble clef and a common time signature (C). The tempo is marked 'Andantino'. The score is divided into seven systems, each with a piano (p) or pianissimo (pp) dynamic marking. The piece features various musical notations, including notes, rests, slurs, and fingerings. The dynamics range from *p* to *pp*, with a *cresc.* (crescendo) marking in the third system and a *rit.* (ritardando) marking in the seventh system. The piece concludes with a double bar line.

DUKKE-DANS

Fini Henriques

114. Moderato

Musical score for "Dukke-Dans" by Fini Henriques, No. 114, Moderato. The score is in 2/4 time with a key signature of two sharps (F# and C#). It consists of seven systems of piano and violin staves. The piece includes various dynamics (*mf*, *f*, *p*, *ff*, *rit.*, *dim.*, *mf a tempo*), articulation (accents), and fingerings. The tempo changes from Moderato to Allegro in the final system.

DEN LILLE SOLDAT

115. Tempo di marcia

Fini Henriques.

The musical score is for a piano accompaniment of a march. It is written in G major (one sharp) and 2/4 time. The tempo is marked 'Tempo di marcia'. The score consists of five systems, each with a treble and bass staff. The first system begins with a forte (*f*) dynamic. The second system includes a fortissimo (*ff*) dynamic. The score is marked with various fingerings (e.g., 1, 2, 3, 4, 5) and includes slurs and ties. The piece concludes with a double bar line and repeat dots.

This page contains six systems of musical notation for a piano piece. The notation is written for both the right and left hands on a grand staff. The key signature is one sharp (F#). The music includes various dynamics and articulation marks:

- System 1:** Right hand has a triplet of eighth notes. Dynamics include *p* (piano) and *cresc.* (crescendo).
- System 2:** Features complex fingerings (e.g., 4 3 1 1, 3 2 1, 2, 4 3 2 1) and a *f* (forte) dynamic.
- System 3:** Continues with complex fingerings and a *f* dynamic.
- System 4:** Includes a *ff* (fortissimo) dynamic and a crescendo hairpin.
- System 5:** Features a *f* dynamic and a crescendo hairpin.
- System 6:** Ends with a *f* dynamic and a final chord.

The notation includes numerous fingerings, slurs, and accents, indicating a technically demanding piece. The bass line often provides harmonic support with chords and single notes.

BOLDEN

116. Allegretto

Finí Henriques

The musical score is written for piano and right hand. It consists of five systems of music. The key signature has two flats (B-flat major or D-flat minor). The time signature is 2/4. The tempo is marked 'Allegretto'. The composer is 'Finí Henriques'.

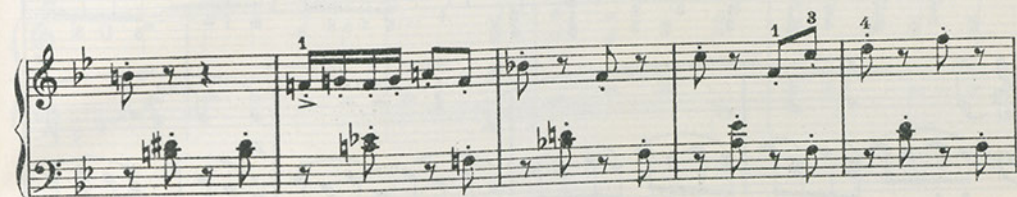
System 1: The right hand starts with a quarter note G4, followed by a quarter rest, then a quarter note A4, and a quarter note B4. The left hand has a half note B-flat3. The dynamic is *mf*. There are fingerings 2 and 2 in the left hand.

System 2: The right hand has a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The left hand has a half note B-flat3. The dynamic is *mf*. There is a fingering 1 in the right hand.

System 3: The right hand has a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The left hand has a half note B-flat3. The dynamic is *mf*. There is a fingering 1 in the right hand.

System 4: The right hand has a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The left hand has a half note B-flat3. The dynamic is *mf*. There is a fingering 1 in the right hand.

System 5: The right hand has a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The left hand has a half note B-flat3. The dynamic is *mf*. There is a fingering 1 in the right hand.



VUGGESANG

117. Andante tranquillo

Emil Hartmann

Musical score for "Vuggesang" by Emil Hartmann, Op. 117, Andante tranquillo. The score is in C major, 3/4 time, and consists of seven systems of piano and bass staves. Fingerings are indicated by numbers 1-5 above or below notes. Dynamics include *p*, *pp*, and *smorz.* The piece ends with a final chord marked *pp*.

JULESALME

N. W. Gade

118. Andantino

p

Barn Je - sus i en Kryb - be laa, skønt
Hver sorg - fuld Sjel, bliv karsk og glad, ryst

p

Him - len var hans Ej - e; hans Pu - de her blev Hø og Straa, mørkt var der om hans
af din tun - ge Smer - te! Et Barn er født i Da - vids Stad til Trøst for hvert et

p

*Red. **

Lej - e! Men Stjer - nen o - ver Hu - set stod, og Ok - sen kys - sed Bar - nets Fod, Hal -
Hjer - te; til Bar - net vil vi sti - ge ind og bli - ve Børn i Sjel og Sind, Hal -

f *dim.* *p* *f*

*Red. **

dim.

le - lu - ja, Hal - le - lu - ja, Barn Je - - sus!
le - lu - ja, Hal - le - lu - ja, Barn Je - - sus!

p

*Red. ** *Red.* *Red. ** *Red. **

SONATINE

119. Allegro assai

L. v. Beethoven

The musical score for Beethoven's Sonatina No. 119, Allegro assai, is presented in six systems. The key signature is one flat (B-flat major) and the time signature is 2/4. The score includes piano (p) and bass staves. Dynamics include *f* (forte), *p* (piano), *mf* (mezzo-forte), and *dim.* (diminuendo). Fingerings are indicated by numbers 1-5. The piece concludes with a repeat sign and a final cadence.

This image shows a page of musical notation for a piano piece, likely from a 19th-century manuscript. The page contains six systems of staves, each with a treble and bass clef. The notation includes various musical elements such as notes, rests, and dynamic markings. The first system has a key signature of one flat and a 2/4 time signature. The second system features a forte (f) dynamic marking. The third system includes a decrescendo (dim.) marking. The fourth system has a piano (p) dynamic marking. The fifth system includes a dolce (dolce) marking. The sixth system includes a crescendo (cresc.) marking. The notation is written in a clear, elegant hand, typical of the period.

RONDO
Allegro

88 ROUNDO
Allegro

p *f* *p* *f* *cresc.* *p* *f*

11485



DRENGENES RUNDANS

Niels W. Gade

120. Allegro vivace

The musical score is written for piano and consists of six systems of music. The notation includes treble and bass staves with various musical symbols such as notes, rests, slurs, and dynamic markings. The piece is marked 'Allegro vivace' and includes performance instructions like 'Ped.' (pedal) and '*' (crescendo or other performance instruction). The key signature has two sharps (F# and C#).

System 1: Treble staff starts with a forte (*f*) dynamic. Bass staff has a 'Ped.' instruction. A '*' is at the end of the system.

System 2: Treble staff has a 'Ped.' instruction. A '*' is at the end of the system.

System 3: Treble staff has a 'mf' (mezzo-forte) dynamic. Bass staff has a 'Ped.' instruction. A '*' is at the end of the system.

System 4: Treble staff has a 'f' (forte) dynamic. Bass staff has a 'mf' (mezzo-forte) dynamic. A '*' is at the end of the system.

System 5: Treble staff has a 'Ped.' instruction. A '*' is at the end of the system.

System 6: Treble staff has a 'p' (piano) dynamic. Bass staff has a 'Ped.' instruction. A '*' is at the end of the system.



RONDO

121 Allegro

Seconda

Fr. Kuhlau

The musical score is for a Rondo in the second movement of a work by Fr. Kuhlau. It is in 2/4 time and marked Allegro. The score is written for piano and bass. The first system begins with a piano (*p*) dynamic and a *sim.* (sostenuto) marking. The second system features a forte (*f*) dynamic. The third system returns to piano (*p*). The fourth system includes a first ending marked with a '1'. The fifth system also includes a first ending marked with a '1'. The sixth system concludes with a mezzo-forte (*mf*) dynamic and a final first ending marked with a '1'. Fingerings are indicated by numbers 1-5 above or below notes throughout the piece.

RONDO

Primo

Fr. Kuhlau

121 Allegro

121 Allegro

p

f

mf

3

2

Seconda

This musical score, titled "Seconda", is written for piano and consists of seven systems of staves. The notation is in a key with one flat (B-flat) and a 3/4 time signature. The score includes various musical notations such as treble and bass clefs, notes, rests, and dynamic markings like *f* (forte). Fingerings are indicated by numbers 1 through 5 above or below notes. The first system shows a melodic line in the treble and a more active line in the bass. The second system continues this with some chords and a *f* marking. The third system features a series of chords in the treble and a moving bass line. The fourth system has a more rhythmic, chordal texture. The fifth system introduces sixteenth-note patterns in the bass. The sixth system continues with similar sixteenth-note figures. The seventh system concludes with a final chordal texture. The page number 94 is in the top left, and the number 11485 is at the bottom center.

2 1 4 1 3 3

mf

1 5 3

2 1 2

f *p*

f

f

4 1 3

RONDO

122 Allegro

L. v. Beethoven

The musical score is for a Rondo in A major, Op. 122 by Ludwig van Beethoven. It is in 3/4 time and consists of seven systems of piano and bass staves. The score includes various musical notations such as dynamics (p, f, cresc., dolce), articulation (accents), and fingerings. The key signature has one sharp (F#).

System 1: Treble clef, key of A major. Bass clef, key of A major. Dynamics: *p*, *f*. Fingerings: 1 2, 4, 1 2, 4 5, 1 2, 4 1, 2 1.

System 2: Treble clef, key of A major. Bass clef, key of A major. Dynamics: *cresc.*. Fingerings: 5, 1 4, 2 5 4, 5 1, 2 3 5, 5 4, 5.

System 3: Treble clef, key of A major. Bass clef, key of A major. Dynamics: *p*, *f*. Fingerings: 3, 4, 3, 2 1, 3.

System 4: Treble clef, key of A major. Bass clef, key of A major. Dynamics: *p*, *f*. Fingerings: 5, 1, 2 5, 3 1 2, 4, 3 2 4, 3 2 3, 4, 4 3, 2 1.

System 5: Treble clef, key of A major. Bass clef, key of A major. Dynamics: *p*, *f*. Fingerings: 3, 1, 4, 2, 1, 2, 3, 5, 3, 2, 3, 5, 4, 1, 5.

System 6: Treble clef, key of A major. Bass clef, key of A major. Dynamics: *f*. Fingerings: 3, 2, 1, 4, 2, 1, 2, 3, 5, 3, 2, 3, 5, 4, 1, 2, 4, 2.

System 7: Treble clef, key of A major. Bass clef, key of A major. Dynamics: *dolce*. Fingerings: 1, 4, 2, 3, 5, 1, 5, 4, 2.

This image shows a page of musical notation for a piano piece. The notation is arranged in five systems, each consisting of a grand staff (treble and bass clefs). The music is written in a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The notation includes various musical elements such as eighth and sixteenth notes, rests, and slurs. Fingerings are indicated by numbers 1 through 5 above or below the notes. Dynamic markings include *p* (piano), *f* (forte), and *pp* (pianissimo). The piece concludes with a double bar line and a *pp* marking. The page is numbered '3' in the top right corner.

This page contains seven systems of musical notation for piano. The music is written in G major (one sharp) and 4/4 time. The notation includes treble and bass clefs, key signatures, and time signatures. The music features various musical notations including fingerings, articulations, and dynamic markings.

The first system shows a key signature change from G major to E major (two sharps). The second system continues in E major. The third system includes the marking *cresc.* in the bass staff. The fourth system includes the marking *cresc.* in the bass staff. The fifth system includes the marking *p dolce* in the bass staff. The sixth system includes the marking *cresc.* in the bass staff. The seventh system includes the marking *p* in the bass staff.

This page contains six systems of musical notation for a piano piece. The notation is written for both the right and left hands on a grand staff. The key signature is one sharp (F#). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1 through 5 above or below the notes. Dynamics such as *p* (piano), *f* (forte), and *cresc.* (crescendo) are used throughout. Articulation marks, including slurs and accents, are present. The piece concludes with a final double bar line.

RONDO

Seconda

A. Diabelli

123 Allegretto

The musical score is written for piano and violin. It begins with a piano introduction marked *f*. The main theme is introduced in the violin part, marked *p*. The score includes various musical notations such as notes, rests, and fingerings. Dynamics include *f*, *p*, *cresc.*, and *mf*. The piece ends with a *Fine* marking and a *D.C. al Fine* instruction.

CARMEN

124 Allegro moderato

G. Bizet.

arr. af G. C. Bohlmann

The score is written for piano and consists of six systems of music. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked 'Allegro moderato'. The score includes various musical notations such as triplets, slurs, and dynamic markings. The first system begins with a piano (*p*) dynamic. The second system continues the melodic and harmonic development. The third system introduces a forte (*f*) dynamic. The fourth system features a fortissimo (*ff*) *marcato* section. The fifth system continues the intense texture. The sixth system concludes the piece with a fortissimo (*ff*) *Fine* marking. The score is arranged by G. C. Bohlmann.

GAVOTTE

Paul Zileher, Op. 134. Nr. 3.

125 Allegro

The musical score is written for piano and consists of six systems. Each system contains a piano (right hand) and bass (left hand) staff. The key signature has two flats (B-flat major or D-flat minor), and the time signature is 2/4. The tempo is marked 'Allegro'.

- System 1:** Piano staff starts with a triplet of eighth notes (3, 5, 2) and a dynamic marking of *mp*. Bass staff has a triplet of eighth notes (1, 1, 1) and a dynamic marking of *p*. Both staves end with a fermata and a 'Ped.' (pedal) instruction.
- System 2:** Similar structure to System 1, with triplets and dynamic markings of *mp* and *p*.
- System 3:** Piano staff has a triplet of eighth notes (5, 4, 2) and a dynamic marking of *mf*. Bass staff has a triplet of eighth notes (1, 1, 1) and a dynamic marking of *mp*. Both staves end with a fermata and a 'Ped.' instruction.
- System 4:** Piano staff has a triplet of eighth notes (4, 2, 1) and a dynamic marking of *mf*. Bass staff has a triplet of eighth notes (1, 1, 1) and a dynamic marking of *mp*. Both staves end with a fermata and a 'Ped.' instruction.
- System 5:** Piano staff has a triplet of eighth notes (3, 5, 2) and a dynamic marking of *mp*. Bass staff has a triplet of eighth notes (1, 1, 1) and a dynamic marking of *p*. Both staves end with a fermata and a 'Ped.' instruction.
- System 6:** Similar structure to System 5, with triplets and dynamic markings of *mp* and *p*.

AUF FLÜGELN DES GESANGES

Romance

126 Andante tranquillo

Mendelssohn

pp

dolce, espressivo

f

p

mf

Reo.

* Reo.

* Reo.

* Reo.

* Reo.

First system of musical notation. Treble and bass staves. Bass line includes fingerings 5, 4, 2, 1 and 5, 4, 2. Pedal markings: *Ped.*, * *Ped.*, * *Ped.*, * *Ped.*, *. Dynamics: *cresc.*, *legato*.

Second system of musical notation. Treble and bass staves. Bass line includes fingerings 5, 4, 2, 1 and 5, 4, 2. Pedal markings: *Ped.*, * *Ped.*, * *Ped.*, * *Ped.*, * *Ped.*, *. Dynamics: *tranquillo*, *dim.*.

Third system of musical notation. Treble and bass staves. Bass line includes fingerings 5, 4, 2, 1 and 5, 4, 2. Pedal markings: *Ped.*, * *Ped.*, * *Ped.*, * *Ped.*, *. Dynamics: *dim.*.

Fourth system of musical notation. Treble and bass staves. Bass line includes fingerings 5, 4, 2, 1 and 5, 4, 2. Pedal markings: *Ped.*, * *Ped.*, * *Ped.*, * *Ped.*, *. Dynamics: *pp*.

Fifth system of musical notation. Treble and bass staves. Bass line includes fingerings 5, 4, 2, 1 and 5, 4, 2. Pedal markings: *Ped.*, * *Ped.*, * *Ped.*, * *Ped.*, * *Ped.*, *. Dynamics: *cresc.*, *dim.*.

Sixth system of musical notation. Treble and bass staves. Bass line includes fingerings 5, 4, 2, 1 and 5, 4, 2. Pedal markings: *Ped.*, * *Ped.*, * *Ped.*, * *Ped.*, *. Dynamics: *pp*, *smorz.*.

MENUET

Paul Zilcher, Op. 129. Nr. 7.

127 Moderato

The musical score is written for piano and consists of six systems of two staves each. The key signature has two sharps (F# and C#), and the time signature is 3/4. The tempo is marked 'Moderato'. The score includes various musical notations: eighth and sixteenth notes, rests, and dynamic markings such as *p* (piano), *mp* (mezzo-piano), and *mf* (mezzo-forte). Fingerings are indicated by numbers 1 through 5 above or below notes. Pedal points are marked with 'Ped.' and an asterisk (*). The piece ends with a double bar line.

BRYLLUPSMARSCH
af
„En Skærsommernatsdrøm.“

Mendelssohn-Bartholdy

128 Allegro

The musical score is written for piano and consists of six systems. The first system begins with a treble clef and a key signature of one sharp (F#), indicating G major. The tempo is marked 'Allegro'. The score includes various musical notations such as notes, rests, and fingerings. The piece concludes with a double bar line and repeat dots.

SCHERZO

129 Allegretto

C. M. Weber

TRIO I

Dette Stykke er oprindeligt komponeret for Guitar og Piano.

11485



TRIO II



CODA

Tempo I

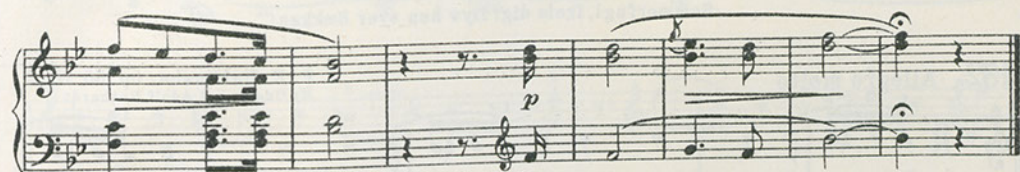


BRUDEKOR AF „LOHENGRIN“

130. Moderato

R. Wagner

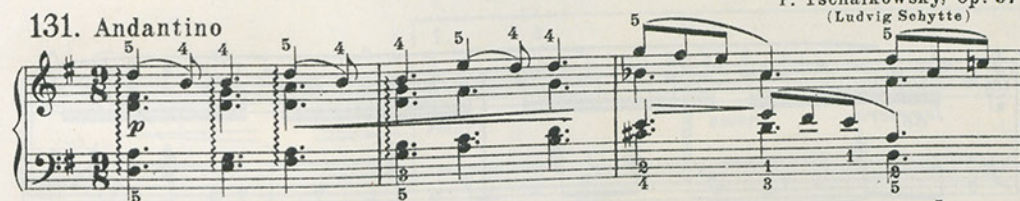
The musical score is for a piano accompaniment of a wedding march. It is in 2/4 time and B-flat major. The tempo is marked 'Moderato'. The score consists of seven systems of music. The first system begins with a piano (*p*) dynamic. The second system has a *p* dynamic. The third system has a *p* dynamic. The fourth system has a mezzo-forte (*mf*) dynamic. The fifth system has a *p* dynamic. The sixth system has a mezzo-forte (*mf*) dynamic. The seventh system has a *p* dynamic. The score includes various musical symbols such as notes, rests, and dynamic markings. Fingerings are indicated by numbers 1-5 above or below notes. The score is written for piano with a grand staff (treble and bass clef).



MAJ AF „AARSTIDERNE“

P. Tschaikowsky, Op. 37
(Ludvig Schytte)

131. Andantino



SOMMERFUGLEN

Hen over Blomsterbed, Græsplet og Gange
 Gjøres der Jagt, trods den fredende Hæk,
 Der en Sommerfugl, Drengen vil fange,
 Nu har den sat sig, - nej nu fløi den væk!
 Roserne dukke med Hovedet i Hækken:
 „Sommerfugl, frels dig! flyv hen over Bækken!“

132. Allegro molto

J. P. E. Hartmann, Op. 50 Nr. 2
 Ny Udgave af Adolf Ruthardt

The musical score is written for piano and consists of five systems. The first system begins with a piano (*p*) dynamic and features a melody in the right hand with fingerings 1, 2, 3, 4 and a bass line in the left hand with fingerings 4, 3, 2. The second system is marked *leggiero* and includes fingerings 1, 3, 2, 3 in the right hand and 5, 4 in the left hand. The third system includes fingerings 1, 3, 3, 4, 3 in the right hand and 3, 5 in the left hand, with a forte (*f*) dynamic. The fourth system includes fingerings 1, 3, 2, 3 in the right hand and 1, 1, 3, 2, 3 in the left hand, with a piano (*p*) dynamic. The fifth system shows two endings: the first ending has fingerings 1, 3 in the right hand and 1, 3 in the left hand, and the second ending has fingerings 1, 3 in the right hand and 1, 3 in the left hand.

The musical score consists of six systems of two staves each. The notation includes various musical elements:

- System 1:** Starts with a treble clef and a key signature of one sharp (F#). The first staff has a *dolce* marking. Fingerings are indicated by numbers 1-4. The second staff has a *Red.* marking and asterisks.
- System 2:** Continues the melodic line with fingerings 1-4. The second staff has a *Red.* marking and asterisks.
- System 3:** Features a first ending marked "1." and a second ending marked "2.". The word *smorz.* (smorzando) is written above the first ending. Fingerings 1-4 are present.
- System 4:** The first staff has a series of eighth-note patterns with fingerings 1 3 2 3 1 3 2 3 1 3 2 3. The second staff has a *p* (piano) marking and a *dim.* (diminuendo) marking. Fingerings 1 2 3 4 are indicated.
- System 5:** The first staff has a *p* marking and a *dim.* marking. The second staff has a *p* marking and a *dim.* marking. Fingerings 1 2 3 4 are indicated.
- System 6:** The first staff has a *p* marking and a *dim.* marking. The second staff has a *p* marking and a *dim.* marking. Fingerings 1 2 3 4 are indicated.

SLUTNINGSKOR AF „ELVERHØJ“

Beskærm vor Konge store Gud.

Secondo

133. Maestoso

F. Kuhlan

ff

cresc.

ff

Fine

8

SLUTNINGSKOR AF „ELVERHØJ“

Beskærm vor Konge store Gud.

Primo

F. Kuhlau
(Nicolaj Hansen.)

133. Maestoso

The musical score is written for piano and right-hand part. It begins with a forte (*ff*) dynamic and a Maestoso tempo. The score includes various musical notations such as fingerings (e.g., 1, 2, 3, 4, 5), accents, and dynamic markings like *mf*, *cresc.*, and *ff*. The piece concludes with a *Fine* marking.

EN LILLE LANGSOM VALS

af Humoreske Bagateller

134. Valse lento

Carl Nielsen, Op. XI

p

poco rit. *a tempo*

dim. *p*

cresc. *f* *espress.*

poco rall. *a tempo*

dim. *pp*



BRITTA POLKA

135.

H. C. Lumbye

1. 4 1 5 2 4 5

2. 4 5 1 3 4 5

3. 4 5 1 3 4 5

4. 4 5 1 3 4 5

5. 4 5 1 3 4 5

6. 4 5 1 3 4 5

7. 4 5 1 3 4 5

8. 4 5 1 3 4 5

9. 4 5 1 3 4 5

10. 4 5 1 3 4 5

11. 4 5 1 3 4 5

12. 4 5 1 3 4 5

13. 4 5 1 3 4 5

14. 4 5 1 3 4 5

15. 4 5 1 3 4 5

16. 4 5 1 3 4 5

VÆGTERSANG

136. Molto Andante e semplice

Edvard Grieg

156. Molto Andante e semplice

This page contains seven systems of musical notation for a piano piece. The notation is written for both the right and left hands on a grand staff. The key signature is three sharps (F#, C#, G#). The music includes various fingerings, dynamics, and articulations.

- System 1:** Treble and bass staves. Fingerings are indicated by numbers 1-5. Dynamics include *pp* and *f*.
- System 2:** Treble and bass staves. Fingerings are indicated by numbers 1-5. Dynamics include *pp* and *f*.
- System 3:** Treble and bass staves. Fingerings are indicated by numbers 1-5. Dynamics include *pp* and *f*.
- System 4:** Treble and bass staves. Fingerings are indicated by numbers 1-5. Dynamics include *pp* and *f*.
- System 5:** Treble and bass staves. Fingerings are indicated by numbers 1-5. Dynamics include *pp* and *f*.
- System 6:** Treble and bass staves. Fingerings are indicated by numbers 1-5. Dynamics include *pp* and *f*.
- System 7:** Treble and bass staves. Fingerings are indicated by numbers 1-5. Dynamics include *pp* and *f*.

RONDO ALL' ONGARESE

137. Presto

Haydn

The musical score is for a piano piece titled "Rondo All' Ongarese" by Joseph Haydn, Op. 137, marked "Presto". It is in 2/4 time and the key of D major. The score is presented in six systems, each with a treble and bass staff. The first system begins with a mezzo-forte (*mf*) dynamic. The second system continues with a mezzo-forte (*mf*) dynamic. The third system starts with a forte (*f*) dynamic. The fourth system continues with a forte (*f*) dynamic. The fifth system starts with a forte (*f*) dynamic. The sixth system continues with a forte (*f*) dynamic. The score includes various musical notations such as treble and bass staves, notes, rests, and fingerings.



Øvelser

Hver Øvelse gentages otte Gange

This piano exercise consists of three systems of two staves each. The first system features a treble staff with eighth-note triplets (fingerings 3, 2, 1; 3, 2, 1; 3, 2, 1; 3, 2, 1) and a bass staff with eighth-note triplets (fingerings 3, 2, 1; 3, 2, 1; 3, 2, 1; 3, 2, 1). The second system has a treble staff with eighth-note triplets (fingerings 3, 3, 3, 3) and a bass staff with eighth-note triplets (fingerings 3, 3, 3, 3). The third system has a treble staff with eighth-note groups of four (fingerings 4, 3, 2, 1; 4, 4, 4, 4) and a bass staff with eighth-note groups of four (fingerings 4, 3, 2, 1; 4, 4, 4, 4). The piece concludes with a double bar line.

CROMATISK SKALA

This chromatic scale exercise is written for piano in two staves. The treble staff begins with a C major scale (C4 to G4) and a C minor scale (C4 to G4), with fingerings 1, 3, 1, 3, 2, 1, 3, 1, 3, 1, 3, 1. The bass staff begins with a C major scale (C3 to G3) and a C minor scale (C3 to G3), with fingerings 1, 3, 1, 3, 2, 1, 3, 1, 3, 1, 3, 1. The exercise concludes with a double bar line.

Øvelser

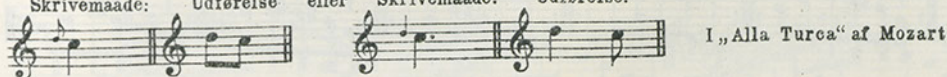
Hver Øvelse gentages otte Gange

This piano exercise consists of two systems of two staves each, in a key with one sharp (F#). The first system features a treble staff with eighth-note triplets (fingerings 3, 2, 1; 3, 2, 1; 3, 2, 1; 3, 2, 1) and a bass staff with eighth-note triplets (fingerings 3, 2, 1; 3, 2, 1; 3, 2, 1; 3, 2, 1). The second system has a treble staff with eighth-note groups of four (fingerings 4, 3, 2, 1; 4, 4, 4, 4) and a bass staff with eighth-note groups of four (fingerings 4, 3, 2, 1; 4, 4, 4, 4). The piece concludes with a double bar line.

Det lange Forslag, Trillen, Praltrillen, Snelleren, Mordenten
og Dobbeltslaget.

Foruden det korte Forslag gives der endnu en anden Art af Forslag, nemlig det lange Forslag. Ligesom det korte skrives ogsaa det lange Forslag med en lille Node, der dog mangler den skraa Streg igennem Fænen. Det lange Forslag erholder den halve Værdi af den efterfølgende Node, eller hvis denne er en Node med Punkt ved, de to Trediedele.

Skrivemaade: Udførelse eller Skrivemaade. Udførelse:





Side 70 udføres Figuren:  altsaa saaledes 

Trillen består i den hurtige Gentagelse af to Toner,— Hovedtonen og den ovenover denne liggende Bitone, og betegnes ved Tegnet *tr*. Trillen afsluttes med et Efterslag ved Bitonen fra neden og slutter med Hoved-

noten, f. Eks:  udføres:  En Række af nedadstigende

Triller udføres uden Efterslag, f. Eks:


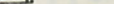
triller udføres uden Efterslag, i. Eks:

Skrivemaade:  Udførelse: 

For Praltrillen gælder Tegnet

Skrivemaade:  Udførelse:  eller i meget hurtigt Tempo: 

For Snelleren eller Mordenten gælder Tegnet Ψ

Skrivemaade:  Udførelse: 

Dobbeltslaget udføres forskelligt efter som Tegnet ∞ staar over eller efter Noden.

EKSEMPLER

Skrivemaade: 

Udførelse: 



Brudte Akkorder

Fingersætningen over Noderne gælder for højre Haand, Fingersætningen under Noderne gælder for venstre Haand.

The musical exercise 'Brudte Akkorder' is presented in ten staves. Each staff contains five measures of music. The exercises are designed to train finger independence and coordination between the right and left hands. Each measure contains a broken chord, with fingerings indicated by numbers 1-5 above or below the notes. The key signature changes from C major to various keys including D major, E major, F major, G major, A major, B major, C minor, D minor, E minor, F minor, G minor, and A minor. The exercises progress through different intervals and chord structures, such as triads, dyads, and full chords, often using octaves to emphasize the harmonic structure.

The image displays ten staves of musical notation, each containing a sequence of notes and rests. The notation is written in a single system across the page. The notes are primarily eighth and sixteenth notes, often beamed together. Various accidentals (sharps, flats, naturals) are used throughout the piece. Fingering numbers (1-5) are placed above or below the notes to indicate fingerings. The staves are organized into five pairs, with each pair representing a different key signature or harmonic progression. The notation is clear and legible, typical of a printed music score.

Supplement

DUR - SKALAER

1. C-dur

2. G-dur

3. D-dur

4. A-dur

5. E-dur

6. H-dur

7. Ges-dur

8. Des-dur

9. As-dur

10. Es-dur

11. B-dur

12. F-dur

MELODISKE MOLL-SKALAER

13. A-moll

14. E-moll

15. H-moll

16. Fis-moll

17. Cis-moll

18. Gis-moll

19. Es-moll

20. B-moll

21. F-moll

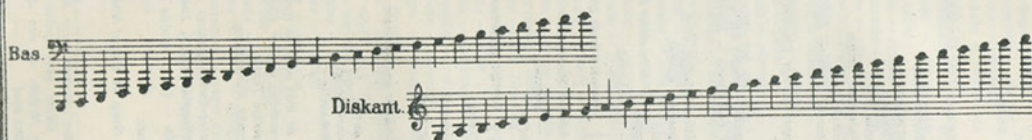
22. C-moll

23. G-moll



24. D-moll

KLAVIATURET.

Kontra Oktav	Store Oktav	Lille Oktav	Enstrøgne Oktav	Tostrøgne Oktav	Trestrøgne Oktav	Førstr. Oktav
C D E F G A H C	D E F G A H C D	E F G A H C D E	F G A H C D E F	G A H C D E F G	A H C D E F G A	H C D E F G



De hyppigst forekommende musikalske Fremmedord.

- Accelerando** (accel:) — ilende.
Adagio — langsomt.
Ad libitum — efter Behag.
Affabile — venligt.
Agitato — heftigt.
Al fine — indtil Slutningen (ved Gentagelser).
All, alla — ligesom.
Alla breve — i forkortet Takt.
Alla marcia — i Marschtempo.
Alla militare — militærisk.
All' antico — i gammel Stil.
Alla Polacca — i Polonaise-Tempo.
Alleggramente — hurtigt.
Allegretto — lidt hurtigt (mindre hurtigt end Allegro).
Allegro — hurtigt.
Allegro molto ell. **assai** — meget hurtigt.
 " **con brio** ell. **con fuoco** — hurtigt, ildfuldt.
 " **furioso** — lidenskabeligt, vildt.
 " **giusto** — passende hurtigt.
 " **ma non tanto** } ikke altfor hurtigt.
 " **ma non troppo** }
 " **maestoso** — majestætisk.
 " **moderato** }
 " **comodo** } maadeholdende hurtigt.
 " **risoluto** }
 " **energico** } hurtigt, bestemt.
 " **scherzando** — spøgende.
 " **vivace** — livligt.
 " **di bravura** }
 " **concertante** } hurtigt, glimrende.
Al piacere — efter Behag.
Amabile }
Amorevole } indsmigrende.
Amoroso — inderligt, blidt.
Andante — gaaende.
Andantino — lidt hurtigere end Andante.
Animato — besjælet.
Animoso — modigt, livligt.
Appassionato — lidenskabeligt.
A quatre mains — firhændig.
Assai — meget.
A tempo — betyder, at man efter en forbigaaende Tempoforandring vender tilbage til Stykkets oprindelige Tempo.
Aubade — gammelfransk Morgensang.
Ben, bene — godt.
Bis — to Gange (Gentagelsesbetegnelse).
Bolero — spansk Nationaldands i $\frac{3}{4}$ Takt.
Brillante — glimrende.
Cantabile }
Cantando } syngende.
Cantilena — en lille Sang, en simpel Melodi.
Canto — Sang.
Col ell. con — med.
Coll' ottava — betyder, staaende over Noden, at den højere Oktav skal spilles med, staaende under Noden: at den dybere Oktav skal spilles med.
Col sordini — med Dæmperen.
Come — ligesom.
Come prima — som første Gang.
Come sopra — som ovenfor.
Comodo — mageligt.
Con abbandone — med Hengivelse.
Con amore — med Kærlighed.
Con anima — sjælfuld.
Con dolore ell. **con duolo** — smerteligt.
Con espressione — udtryksfuldt.
Con forza — med Kraft.
Con grazia — med Ynde.
Con passione — lidenskabeligt.
Corda — Stræng.
Crescendo — tiltagende i Styrke.
Crescendotegn: 
Da Capo — forfra.
Decrescendo — aftagende i Styrke.
Decrescendotegn: 
Diluendo — hændende.
Diminuendo — aftagende i Styrke.
Dolce — blødt.
Dolcissimo — meget blødt.
Dolente — klagende.
Doloroso — smertefuld.
Elegi — Klagesang.
Elégiaque — klagende.
Espressivo — udtryksfuldt.
Fanatico — sværmerisk.
Fantastico — fantastisk.
Feroce — voldsomt, vildt.
Festivamente — højtideligt, festligt.
Fieramente — stormende.
Fine — Slutning.
Forte (f) — stærkt.
Fortissimo (ff) — meget stærkt. **Forte fortissimo (fff)** — saa stærkt som muligt.
Forzato (fz ell. >, h) — forstærket.
Fugato — fugeret.
Fuge ell. **Fuga** — et Stykke i polyphon Stil, o: et Stykke, i hvilket alle Stemmer ere af lige stor Betydning. Modsætningen er den homophone Stil, hvor en Melodistemme er den vigtigste.
Fuoco — Ild.
Furioso — rasende.
Giocoso — muntert.
Giusto — passende.
Glissando — glidende.
Grave — alvorligt.
Gravita — Alvor.
Grazioso — yndefuld.
Impetuoso — voldsomt.
Innocente — uskyldig.
Inquieto — urolig.
Intermezzo — Mellemspil.
Krakowiak — polsk Nationaldands.
Lamentabile — klagende.
Langueute — smægtende.
Larghetto — mindre langsomt end largo.
Largo — langsomt. **Larghissimo** — meget langsomt.

Legato — bundet. **Legatissimo** — meget bundet.
Leggiere — let.
Lento — langsomt.
Libitum (ad libitum) — efter Behag.
Loco — paa Stedet. ophæver Virkningen af et forudgaaet 8va-Tegn.
Lugubre — mørkt, bedrøvet.
Lusingando — kællende.
Ma — men.
Maestoso — majestætisk.
Maggiore — Dur.
Mano — Haand.
Mano destra (m. d.) — højre Haand.
Mano sinistra (m. s.) — venstre Haand.
Marcato (marc.) — fremhævet.
Marcia funebre — Sørgemarsch.
Marziale — krigerisk.
Meno — mindre.
Meno forte — mindre stærkt.
Mezzo — halvt.
Mezzo forte (m. f.) — halvt stærkt.
Mezzo voce (m. v.) — med halv Stemme.
Minore — Moll.
Moderato — maadeholdende.
Molto — meget.
Morendo — hændende.
Mosso — bevæget. **Piu mosso** — mere bevæget.
Moto } Bevægelse.
Movimento }
Nocturne — Natstykket.
Non — ikke.
Opus (Op.) — Værk.
Ossia — eller.
Ottava (8va) — betyder en Oktav højere, naar det staaer ovenover Noden; — en Oktav dybere, naar det staaer under Noden.
Parlando — talende.
Passione — Lidenskab.
Pesante — vægtigt.
Piacere (a piacere) — efter Behag.
Placevole — indsmigrende.
Piano (p) — svagt. **Pianissimo (pp)** — meget svagt. **Piano pianissimo (ppp)** — saa svagt som muligt.
Piu — mere.
Pizzicato — afkortet.
Placido — roligt.
Poco — lidt.
Poco a poco — lidt efter lidt.
Portamento — bærende.
Possibile — muligt.
Precipitando — ilende.
Precisione — Nøjagtighed.
Presto — hurtigt. **Prestissimo** — meget hurtigt.
Prima — første.
Prima volta — første Gang.

Quasi — ligesom.
Rallentando (rall.) — nølende, lidt efter lidt langsommere.
Rapidamente — hurtigt.
Rigorouso — strængt.
Rinforzato — forstærket.
Risoluto — bestemt.
Ritardando (rit.) — lidt efter lidt langsommere.
Ritenuo — tilbageholdt, pludseligt langsommere.
Rubato — Frihed i Tempoet.
Scherzando — spøgende.
Sciolto — ubunden.
Segno — Tegn. **Dal Segno** — fra Tegnet.
Semplice — simpelt.
Sempre — bestandig.
Sentimento — Følelse.
Senza — uden.
Serioso — alvorlig.
Sforzando (sf. sfz. sfz.) — stærkt betonet.
Slentando — blivende langsommere.
Smorzando — hændende.
Sopra — over.
Sordini — Dæmper.
Sostenuto — udholdt, slæbende.
Sotto voce — med sagte Stemme.
Spianato — simpelt, ligefrem.
Spiccato — tydelig adskilt.
Spirito — Aand.
Staccato — stødt, afkortet.
Strepidoso — larmende.
Stretta — hurtig Slutsats.
Stringendo — ilende.
Tempo — Tid, Tidsmaal.
Teneramente ell. con Tenerezza — blidt.
Tenuto — holdt.
Tonica — Grundtonen i en Toneart.
Tranquillo — roligt.
Tremolo — bævende.
Troppo — formeget. **Non troppo** — ikke formeget.
Tutto — den hele. **Tutto la forza** — med al Kraft.
Un — en. **Un poco** — en Smule.
Unisono — Enklang.
Veloce — hurtigt.
Verte — vend om.
Vibrato — sitrende.
Vigorouso — kraftigt.
Violente — heftigt.
Vivace ell. Vivo — livligt.
Vivacissimo — meget livligt.
Voce — Stemme.
Volta — Gang. **1ma volta** — første Gang.
Volti subito (v. s.) — vend hurtigt om.
Zoppo — haltende.

INDHOLDSFORTEGNELSE

	Pag.
Indledning. Om Klaviaturet og Oktaverne. Noder i Violinnøglen. Om Nodeværdier og Takt.	2—3
De første Øvelser	4—5
Smaastykker med Noder af forskellig Værdi og med Pauser	6—7
Firehændige Smaastykker (E. Horneman)	8
De chromatiske Fortegn	9—10
Firehændige Smaastykker (E. Horneman og Ludv. Schytte)	10—11
Mere om Nodernes Værdi. Øvelser	12
Øvelser	13
Firehændige Smaastykker (E. Horneman)	14—15
Legato, staccato og portamento. Etuder af Schytte	16
Firehændige Smaastykker (E. Horneman)	16—21
Noderne i Bas-Nøglen. Øvelser med bundne Fingre	22
Smaastykker med Basnoder (E. Horneman og Oluf Ring)	22—25
Synkoperede Noder (Etude af Schytte, Melodi af Mozarts „Don Juan“)	26
Øvelser i fremadskridende Figurer	26
Smaastykker (Horneman, Schytte, Bellman og Oluf Ring)	27—28
Over- og Undersætning. Springdans (Oluf Ring)	29
Om Skalaer, Tonearter og Intervaller	30
C-Dur Skala. Præludium (Schytte). Skratterat	30
Ride, ride, Ranke (Gebauer, varieret af E. Horneman). Tornerose	31—32
A-moll Skala. Præludium (Schytte). Etude (Schytte). Den norske Bjergtrold (E. Horneman)	32—33
G-Dur Skala. Præludium (Cramer). Barnet og Dukken (E. Horneman)	34
Sonatine, G-Dur (Beethoven)	35—37
E-moll Skala. Præludium og Etude (Schytte)	38
D-Dur Skala. Tre Børnesange. Tema (Haydn)	38—40
H-moll Skala. Julesang (J. S. Bach). F-Dur Skala	41
Herligt en Sommerdag (Kuhlau). Storken sidder (Weyse)	42
Østerrigsk Nationalsang (Haydn)	43
D-moll Skala. Kong Valdemars Jagt (N. W. Gade)	44—45
B-Dur Skala. Solen synker (Gebauer). Pigen paa Fuglefangst (Weyse)	46
Vift stolt (Bay). G-moll Skala. Gaasepigens Sang	47
A-Dur Skala. I Østen stiger Solen op (Weyse)	48
Af Sonate Nr. 6, A-dur (Mozart)	48—49
Af Champagne Galop (H. C. Lumbye). Tema (Beethoven)	50
Neckerei (Czerny). Allegro (Mozart)	51
Menuet af „Don Juan“ (Mozart)	52
Taffelmusik af „Der var engang —“ (P. E. Lange-Müller). Lysets Engel gaar med Glans (Weyse)	53
I fjerne Kirketaarne hist (Weyse). Boldspillet (Schytte)	54—55
Lygmænd (Schytte)	56—57
Balletmusik af „Elverhøj“ (Kuhlau)	57
Tagfat (Schytte)	58—59
Wohin? (Fr. Schubert)	60
Fred hviler over Land og By (R. Bay). Du danske Mand (Carl Nielsen)	61
Hederosen (Fr. Schubert). Vi binder dig en Jomfrukrans (Weber)	62
Af „Vilde Roser“ (E. Horneman)	63
Sonatine, G-Dur, Op. 55 Nr. 2 (Kuhlau)	64—69
Alla Turca (Mozart). Sarabande (Händel)	70

	Pag.
Længsels-Vals (Fr. Schubert)	71
Musette (J. S. Bach)	72
Menuet, G-Dur (J. S. Bach)	73
A. B. C., Variation (Mozart)	74
Serenade (Haydn)	75
Vals (Fr. Schubert). Fang mig! (Paul Zilcher)	76
Tema (Haydn)	77
A. B. C., (Fini Henriques)	78
Dukkedans (Fini Henriques)	79
Den lille Soldat (Fini Henriques)	80—81
Bolden (Fini Henriques)	82—83
Vuggesang (Emil Hartmann)	84
Julesalme (Niels W. Gade)	85
Sonatine, F-Dur (Beethoven)	86—89
Drengenes Runddans (Niels W. Gade)	90—91
Rondo for 4 Hænder (Kuhlau)	92—95
Rondo i G-Dur (Beethoven)	96—99
Rondo for 4 Hænder (A. Diabelli)	100—101
„Carmen“, Marsch (G. Bizet)	102
Gavotte, Op. 154 Nr. 3 (Paul Zilcher)	103
Auf Flügeln des Gesanges (F. Mendelssohn)	104—105
Menuet, Op. 129 Nr. 7 (Paul Zilcher)	106
Bryllupsmarsch (F. Mendelssohn)	107
Scherzo (Weber)	108—109
Brudekor af „Lohengrin“ (Rich. Wagner)	110
Maj, af „Aarstiderne“ (P. Tschaikowsky)	111
Sommerfuglen, Op. 50 Nr. 2 (J. P. E. Hartmann)	112—113
Slutningskor af „Elverhøj“ for 4 Hænder (Kuhlau)	114—115
En lille langsom Vals (Carl Nielsen)	116—117
Britta Polka (H. C. Lumbye)	118
Vægtersang (Edv. Grieg)	118—119
Rondo all' Ongarese (Jos. Haydn)	120—121
Øvelser og Skalaer	122—128

Oluf Ring: Undervisnings-Musik



For Klaver

Min egen Spillebog. 35 Smaastykker for Begyndere.

1. Vinter Farvel (*Tysk Folkemelodi*). 2. Dans. 3. Scherzo (efter *Diabelli*). 4. Vildgæs. 5. *Rinck*. Aftensang. 6. Oldenborre. 7. Se, se, saa faar du mig (*Sangleg*). 8. Lege Soldat. 9. *O. Ring*. Lærkereden. 10. Børnesang. 11. Offer og Ædelig (*Sangleg*). 12. Mine Gedebukke (*Norsk*). 13. *J. P. E. Hartmann*. Stork, Stork, Langeben. 14. De gode, gamle Ægyptere. 15. *B. A. Weber*. Skytten. 16. *E. Horneman*. Tordenskjold. 17. *Czerny*. Vals. 18. Bjerget i Skoven. 19. Povl sine Høns. 20. *Breidahl*. Søren Far har Penge. 21. Lille Ellen (*E. B.*). 22. *Fini Henriques*. Abel Spendabel. 23. *Gebauer*. Pandebe. 24. Og Ræven lakked. 25. Visen om Palle. 26. *Strauss*. Donausange. 27. *Bay*. Fred hviler. 28. *Ivanovici*. Donaubølger. 29. Roselil. 30. *Beethoven*. Tema af 7. Symfoni. 31. Tyrkisk Marsch (efter *Diabelli*). 32. *Kuhlau*. Balletmusik af „Elverhøj“. 33. *Wanhal*. Allegretto. 34. *Pleyel*. Menuet. 35. *Kuhlau*. Allegretto.



Den flinke Pianist. 35 lette Klaverstykker.

1. *C. C. Møller*. Aarhus Tappenstreg. 2. Blindebuk. 3. *Ludvig Schytte*. Bondegildet. 4. *H. C. Lumbye*. Cither-Solo af „Drømmebilleder“. 5. *O. Ring*. Drengelæg. 6. *N. W. Gade*. Drengenes Runddans af „Børnenes Jul“. 7. *O. Ring*. Duet. 8. *O. Ring*. Dukke-Menuet. 9. Eja, Popeja! 10. Et Barn er født i Bethlehem (*Dansk Folkemelodi*). 11. Fald paa Knæ, min Rose. 12. *G. Lange*. Filippine. 13. Folkedans. 14. *Doppler*. Gyngehesten. 15. *Schulz*. Her kommer, Jesus, dine smaa. 16. *Kuhlau*. Herligt en Sommernat. 17. *Bishop*. Hjemmet. 18. *Chr. Jensen*. I Kongelunden. 19. Jeg svinger mine Kyllinger. 20. Jeg vil sjunge om en Helt. 21. Kukkuk! 22. Lille Lise. 23. Melodi. 24. *Boccherini*. Menuet. 25. *O. Ring*. Polka. 26. *Fröhlich*. Riberhus-Marsch. 27. *Oesten*. Sommerfuglejægeren. 28. *O. Ring*. Staccato. 29. Sur, sur, sur! 30. Tornerose var et vakkert Barn. 31. *O. Ring*. Vals. 32. Videvidevit. 33. Vil du? 34. Vinde, vinde Nøglegarn. 35. *Hervé*. Visen om den store Tromme, af „Frøken Nitouche“.

Den kendte Ribe-Organist og Komponist Oluf Ring har her dels arrangeret, dels komponeret en Række lette Stykker — med Udeladelse af Oktaver og andre svære Greb — egnede til Brug ved Undervisningen, musikalsk underholdende og fillige teknisk udviklende. Til Indholdsfortegnelsen er føjet en Anvisning paa, i hvilken Rækkefølge Stykkerne helst bør indstudies.

Et enestaaende prisbilligt Studieværk for Klaver!

— 45 —

SONATINER

og

Foredragsstykker

for

KLAVER

af

Bach — Beethoven — Clementi — Diabelli — Doppler —
Dussek — Field — Godard — Haberbier — Händel — Haydn —
Henriques — Horneman — Kuhlau — Mayer — Mozart —
Paradies — Rameau — Schmitt — Schubert — Schumann —
Schytte — Steibelt og Tschaikowsky.

Revideret og udgivet af

Ludvig Schytte.

Ludvig Schytte. 45 Sonatiner for Klaver. Den bekendte Klaverpædagog har udgivet denne Samling, der strækker sig fra Bach til Tschaikowski, til Brug ved Undervisningen. Men den vil ogsaa være udmærket paa sin Plads i mangt et klaverdyrkende Hjem, hvor der sættes Pris paa virkelig god Musik, som ikke stiller for store tekniske Fordringer til de udevende.
(Aarhus Amtstid. d. 21/4 1908.)

I overordentlig billig Udgave er der paa Wilhelm Hansens Forlag udkommet 45 Sonatiner og Foredragsstykker af *Ludvig Schytte*.

Man finder her samlede mindre Ting af de berømte Klassikere, af Klaverpædagoger fra den ældste Tid op til Nutidens unge og yngre Komponister.

Hele Samlingen er forsynet med Fingersætning, Hurligheds- og Styrkebetegnelser, og Trykket er saa fint og klart, som man kun finder det paa de allerdyreste Nutidsudgaver.

Samlingen egner sig fortrinlig for Klaverspillere, der er udover deres første musikalske Ungdom.
S. A. (København d. 29/4 1908.)

KJØBENHAVN & LEIPZIG.

WILHELM HANSEN, MUSIK-FORLAG.

Studieværker for Klaver.

Birkedal-Barfod. Etuder for venstre Haand
Op. 8. Hæfte 1. 2.

Ehrlich, Heinrich. Fingerøvelser paa de sorte
Tangenter.

Haberbier. Vademecum des Pianisten (390
Øvelser), udgivet af *Ludvig Schytte*.

Haberbier-Neupert. Daglige Øvelser, systema-
tisk ordnede af *Heinrich Ehrlich*.

Schytte, Ludvig. Melodiske Special-Etuder.
Op. 75. Hefte 1. Brudte Akkorder. 2.
Trille og Tremolo. 3. Oktaver. 4. Med
skiftende Hænder. 5. Rhythmiske og poly-
rhythmiske Etuder. 6. Legato og Stakkato.
7. Etuder for venstre Haand. 8. Tertser
og Sekster. 9. Akkordgreb. 10. Pedal-
Etuder.

Schytte, Ludvig. Den moderne Foredragskunst
(Die moderne Kunst des Vortrags). En
Cyklus af smaa Klaverstykker i fremadskri-
dende Følge til Uddannelse af det rette
kunstneriske Foredrag af Mesteres Værker
fra den nyere Tid. Op. 106.

1. Del. Melodik. Hæfte 1. 2.
2. » Elegance. Hæfte 1. 2.
3. » Energie. Hæfte 1. 2.
4. » Lyrik. Hæfte 1. 2.
5. » Bravour. Hæfte 1. 2.

25 lette Etuder for Begyndere. Op. 108.

Steenfeldt, P. A. D. Smaabørnenes Klaver-
skole, med særligt Hensyn til Uddannelse
af den rhythmiske Sans og Foredraget.
Revideret af *Felix Smith*.

